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ABSTRACT

The purposes of the basic rhetorically-focused writing module presented in this document are to aid classroom instruction and to furnish a model of ideas and simplified techniques for developing other writing modules. Contents of this document are an introduction, a discussion of the journal as a writing form, an outline overview of the model, and five units: communication, prewriting, writing, revision, and aids. Each of the first four units contains several lesson plans, a discussion of theory, and suggested classroom resource materials. A list of references for further reading concludes the thesis. (JM)

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A RHETORICALLY-FOCUSED WRITING MODULE FOR THE JUNIOR HIGH SCHOOL

being

A Thesis Presented to the Graduate Faculty
of the Fort Hays Kansas State College in
Partial Fulfillment of the Requirements for
the Degree of Master of Arts

by

JAMES B. KELLER
Fort Hays Kansas State College

Date _____ Approved _____
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Approved _____
Chairman, Graduate Council

05 202 567

PROSPECTUS

A RHETORICALLY-FOCUSED WRITING MODULE
FOR THE JUNIOR HIGH SCHOOL

The first purpose of this basic rhetorically-focused writing module is to aid in classroom instruction. There are no texts for seventh, eighth or ninth grades presently available to carry the student step by step through the writing process. Instructors usually explain what kind of written assignment they want, and then they request the students to write--and be creative. Where does this leave the student? Where does he get ideas? When should he stop thinking and start writing? How does he come up with ideas on an assigned topic? How are these ideas put together into a coherent piece of writing?--and then there's creativity. How in the world can one become a creative as well as a good writer? This module is designed to answer these questions.

A second purpose is to furnish a model of ideas and simplified techniques for developing other rhetorically-focused writing modules, modules not designed to simply teach rules but modules that will aid in the understanding of the writing process and develop effective and forceful writers. Each section of this thesis will provide, in addition to lesson plan suggestions, a discussion of theory and classroom resource material.

Several works were consulted. Of particular value was The Elements of Style by William Strunk and E. B. White. This book

deals with the importance of being specific and precise--two themes all through this work. Twenty Questions for the Writer by Jacqueline Berke, provides a definition of today's Rhetorician, "dedicated to the effective and forceful use of language--[he] shuns verbal trickery, sophistry, and all forms of sensationalism and harangue, leaving these to the demagogue, the professional agitator, the propagandist, and the supersalesman." Berke also gives four necessities in writing: 1) mental - the writer must be able to think clearly and organize his ideas in an orderly, logical sequence, 2) psychological - the writer must feel free and relaxed, 3) rhetorical - the writer must know the fundamentals, 4) critical - once the writer has written something, he must be able to judge it. The Acts of Writing by Jessie Rehder and Wallace Kaufman is a collection of essays under headings such as "Writing Out of Experience, Uses of Observation, Form and Order, Personalities, and Abstract to Concrete." The Authentic Voice by Donald C. Stewart is an indepth look at pre-writing. Getting Started: A Preface to Writing by Harry Rougier and E. Krage Stockum shifts from speaking to writing. Again this book, like Stewart's, deals in pre-writing technique. Philosophers on Rhetoric - Traditional and Emerging Views edited by Donald G. Douglas is a collection of essays on philosophies of rhetoric through the ages. Another important book on new rhetorical theory, New Rhetorics, is a collection of essays edited by Martin Steinmann, Jr. This book goes into the explanation of writing much more than does that of Douglas. One very useful essay was Francis Christensen's

"A Generative Rhetoric of the Paragraph." Wayne Booth's essay, which appeared in College Composition and Communication, XVI, No. 3 (October 1963), "The Rhetorical Stance," was another article that provided many insights. I also surveyed Language: Its Nature, Development, and Origin by Otto Jespersen. Writing with a Purpose by James McCrimmon is one of the better texts that I found, but like most of the better texts it is aimed at the College level rather than the secondary. Other such texts were The Strategies of Rhetoric by A. M. Tibbetts, Writing Well by Donald Hall, The Bobbs-Merrill Series in Composition and Rhetoric - Rhetoric by Richard Larson, Rhetoric Made Plain by Anthony C. Winkler and Jo Ray McCuen, The Logic and Rhetoric of Exposition by Harold C. Martin and Richard M. Ohman, Clear Thinking for Composition by Ray Kytle. I also surveyed English Composition - Grade 8 by John Treanor (MacMillan Company), Language and How to Use It - Book 8 (Scott, Foresman and Company), English for Meaning - 8 (Houghton Mifflin Company); furthermore, I reviewed Master's Thesis in Education, Dissertation Abstracts, and Master's Abstracts: A Catalog of Selected Master's Theses on Microfilm finding, within these materials, no other Master's or Doctoral theses on this subject.

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INTRODUCTION

This module is planned for six weeks of 50 minute periods but exact scheduling may vary depending on the speed of the class or the curriculum of the school. The module is divided into four units: communication, pre-writing, writing, and revision. Each unit is sub-divided into lessons, each of which runs from one to six periods as indicated.

The module is divided into units which represent the steps necessary for learning to write well. The student must understand the process involving the collection of thoughts, the development of ideas, and the translation of these ideas into written communication. He must be able to put these ideas together in a coherent manner and then be able critically to survey his work and revise it.

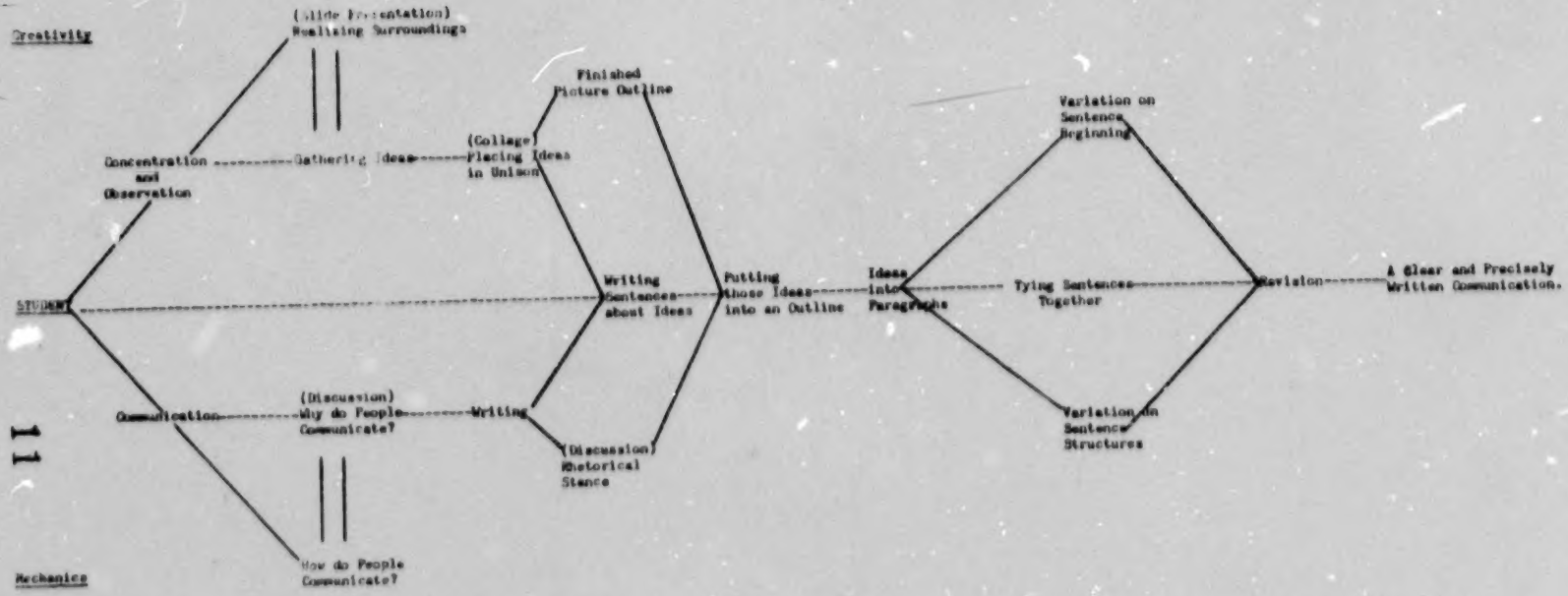
The student's writing is the focus of this rhetorically-oriented writing module; therefore, the instructor is required to work on both mechanics and creativity simultaneously. In the diagram, page three, one can see this development. Mechanics and creativity provide the two equally important lines of activity which interact. Although the creative plane is usually considered to be personal and unteachable, one may find that it can be implimented through exercise. These exercises include practice in observation, concentration, and description.

The diagram shows that the student is the center from which

branch avenues are built. These avenues can be constructed in a parallel sequence along the two planes of activity. Each avenue projects the students into activities which aid in the progress from each point of departure to the desired achievement goals. These goals are separated into short and long range goals. The long range goals are to write clearly and precisely, while the short range goals are developed through the units and aid in the success of these long range goals.

The proper use of this module works both planes of activity uniting them into a solid foundation for writing skill development. This module will build the student's vocabulary and increase his knowledge in many additional areas as it accomplishes its main goal -that of the development of writing skills. The fact that other skills such as learning to reason, to organize, and to interact are learned argues for the importance of this type of basic writing module.

Some additional aids within this module include an overview of the entire module, overviews of each unit, sample readings which an instructor may find helpful in the development of his own readings, listings for further reading as well as a discussion of the Journal which follows on page five. The organization of the module can easily be traced for each unit is designated by numerals I-IV, the lessons are marked by letters A-K while the periods are labeled with the lesson letter and a number between 1-6 indicating the specific period.


Creativity
(Slide Presentation)
Realizing Surroundings
Finished
Picture Outline
Variation on
Sentence
Beginning
Concentration
and
Observation
Gathering Ideas
(College)
Placing Ideas
in Unison
STUDENT
Writing
Sentences
about Ideas
Putting
those Ideas
into an Outline
Ideas
into
Paragraphs
Tying Sentences
Together
Revision
A Clear and Precisely
Written Communication.
Communication
(Discussion)
Why do People
Communicate?
Writing
(Discussion)
Rhetorical
Stance
Variation on
Sentence
Structures
How do People
Communicate?
Mechanics

JOURNALS

> "The journal is the last stage of inception and the first of concept formation. It is the last stage of inception because it contains a record of the writer's perceptions and first thoughts about those perceptions. It stands at the beginning of concept formation because it shows the writer attempting to synthesize his perceptions into concepts. . . ."[1]

As Donald Stewart states, the journal is an effective element in learning to write. A journal, as the term is used within this thesis, is a collection of short entries, usually within a notebook, that deals with the writer's ideas. The journal is a basic aid in the development and formation of one's ideas. It helps the student to write, to perceive, to feel. What is it that he feels? He feels success and he feels freedom. The journal gives a student the opportunity to relate ideas that he feels are important. As the student opens up he feels that someone is willing to listen. The instructor needs to realize these feelings and keep them in mind when reading the journals. Reinforcement of the student's personal ideas is a necessity, especially in the early entries. This reinforcement can be made through positive comments on the ideas. For instance, a student writes an entry about a dog that he loves. He makes a few minor technical errors. It isn't these errors in which we are interested, we'll pick them up later, it is the concept formation and the individual's desire to open up. So with this type

---

[1]Donald Stewart. Authentic Voice. (Dubuque, Iowa: Wm. C. Brown Company, 1972), p. 47.

of entry the instructor, taking a humanistic approach, might comment with something like, "I've always loved dogs too." This quite possibly may open another side of the teacher to the student. His thought might be that teachers are people just like himself, because they like what he likes. Another method of positive feedback is to not grade the journal but to make positive comments instead. Throughout the units there are a number of assignments for grades and therefore not grading the journal will not handicap the instructor's job of evaluation. (It's exciting to receive a paper that isn't covered with red ink.)

The need of the student to feel free should be as important as any of his needs.[2] If the student can feel free from reprimand for even a small period of time, he is apt to work harder and do much better work.

If the instructor wishes he may occasionally have his students make entries about classroom activities, checking how well the students are grasping concepts and whether or not he, as the instructor, is conveying the ideas. The journal can also benefit the instructor. He can use many of the entries for examples in other areas of a unit. If they are used confidentially, none of the students will build up any additional barriers. The journal is one very important aspect in learning to write; it can be used daily,

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[2]The need for a free and relaxed atmosphere is discussed in detail in Jacqueline Berke's Twenty Questions for the Writer. (New York, Chicago, San Francisco, Atlanta: Harcourt, Brace, Jovanovich, 1972), p. 43.

biweekly or as often as desired, and the more a student uses his journal the more natural and easily he will write.

As the class progresses through the units, many different ideas will appear in the journals. At first, when the students are told to write something, some may sit looking at the ceiling, floor or walls. "What am I supposed to write about," may echo from one end of the room to the other. Force them to decide. This module in many respects will be quite different, for most students are accustomed to being told what to write about and how to do it. But don't give in. Life is full of decisions and school is here to help them cope with life. The students, after the initial shock of having to choose an idea, will come up with many different ideas; some moving, some funny and some rather ordinary, but each will be their own. As the student moves from one journal topic to another, the teacher will be able to follow his development and learn a good deal about that individual which may help in getting other ideas across. Here are a few examples.

11/13/74 - Today we discussed communications. We found that people communicate in many ways. I never realized that people communicated by drawing pictures on the walls. When people talk, they communicate like this - sender--message--receiver. I enjoyed today's class.

11/19/74 - Last night I took my hounds out and we saw a cat. We chased it until I hit an electric fence. The cat got away.

And then there's the entry made by the boy who sits in the back of the room doing nothing and seemingly unmotivated.

11/16/74 - I wish I was a racecar driver and could drive in a

European Grand Prix.

This boy had strong interests, interests that can be developed.

This is the type of opening up that one needs to look for.

OUTLINE OVERVIEW OF ENTIRE MODULE

UNITS	LESSON	PERIOD	CLASS SETTING	CLASS ACTIVITY	TOPIC
I	(The first period in Unit I is the diagnostic evaluation.)				
	A	1	Classroom	Lecture & Discussion	Communication Reading A--For the Teacher and Student)
		2	Library	Research	Answer questions over Reading A. Bring in examples from magazines.
		3	Classroom	Discussion	Library research
	B	1	Classroom	Lecture & Discussion	Symbols as means of communication. (Reading B--For the Teacher and Student) What would it be like if there were no communication?
II	(Unit II will evolve around small group discussions, class interactions, and individual projects. Along with these techniques are a number of exercises in sensory awareness.)				
	C	1	Classroom	Small Group Discussion	"Classroom Happening"
		2 & 3	Open Area (Classroom)	Small Group Exercises	Realizing our senses and surroundings
		4	Classroom	Class Exercise	Penny Game
	D	1	Classroom	Discussion, Lecture & Individual Project	Brainstorming Uncovering the nut: Narrowing our topic

OUTLINE OVERVIEW OF ENTIRE MODULE
Continued

UNITS	LESSON	PERIOD	CLASS SETTING	CLASS ACTIVITY	TOPIC
II	E	1, 2, & 3	Open Area (Classroom)	Individual Project	Collage (Reading E--For the Teacher)
III	F	1 & 2	Classroom	Lecture, Individual Project, & Discussion	Outlining (Reading F--For the Teacher)
	G	1	Classroom	Lecture, Individual Project, & Discussion	Rhetorical Stance (Reading G--For the Teacher) (Reading G--For the Student)
	H	1	Classroom	Discussion & Lecture	Sentences (Reading H--For the Teacher)
		2	Classroom	Individual Project	Outlines into Sentences
		3, 4, 5 & 6	Classroom	Lecture & Class Interaction	Variations on words and sentences
	I	1, 2, & 3	Classroom	Discussion, Lecture & Individual Project	Writing the Rough Draft
IV	J	1	Classroom	Lecture	Revision (Reading J--For the Teacher and Student)
		2	Classroom	Class Interaction	Revising
	K	1	Classroom	Individual Project	Revising someone else's work

OUTLINE OVERVIEW OF ENTIRE MODULE
Continued

UNITS	LESSON	PERIOD	CLASS SETTING	CLASS ACTIVITY	TOPIC
IV	K	2	Classroom	Individual Project	Revising your own work
		3 & 4	Classroom	Individual Project	Rewriting

UNIT I: COMMUNICATION

OUTLINE OVERVIEW

LESSONS	PERIODS	CLASS SETTING	CLASS ACTIVITY	TOPIC & AIDS
(The first period in Unit I is the diagnostic evaluation)				
A	1	Classroom	Lecture & Discussion	What does communication mean to you? How do people communicate? (Reading A—For the Teacher and Student)
	2	Library	Research	Look up answers to the questions at the end of Reading A. Bring examples from magazines to class that show how and/or why people communicate.
	3	Classroom	Discussion	Discuss the questions at the end of Reading A. Talk about the examples brought in from the magazines.
B	1	Classroom	Lecture & Discussion	Symbols as means of communication. (Reading B—For the Teacher and Student) What would it be like if there was no communication?

UNIT I

COMMUNICATION

PERFORMANCE OBJECTIVES

1. The students will indicate interest in the module and particularly in Unit I by contributing to the discussion, "How do people communicate?"
2. The students will research some of the questions at the end of Reading A, identifying necessary individuals, explaining certain processes, defining ideas or describing events. The choice and number of questions will be left to the discretion of the instructor. The students will report their findings to the class.
3. Each student will bring to class at least two examples from magazines explaining how and why people communicate.
4. Following the lecture and/or Reading B the class will identify the symbols at the end of the Reading and differentiate each as to meaning and use.
5. Each student will analyze the need for communication by contributing to the discussion, "what would it be like if there were no communication?"

DIAGNOSTIC EVALUATION

This first period will diagnose the student's writing skills by finding out where he needs the most concentrated help in mechanics and by seeing how well he is able to use his creative energies. The students will write a paper on a given topic. This paper will lend itself to later discussion and will also give the instructor examples to choose for elaboration as the module progresses. No grade need be given on this paper and it is well to keep them until the end of the module so the instructor and the students can have something to compare with their later work . These are possible topics:

1. Recreation Center for the city student (pros, cons)
2. Should a student be able to pick his/her own class schedule completely? (logic)
3. A description of the ideal world (description)
4. Some type of story (creative)
   adventure biography, autobiography
   mystery

Whichever topic the instructor chooses, it is important that the student be able to relate to the idea and have something to say about it.

LESSON A - (Three Periods)

Setting and Description

Because there is a need for a free and relaxed atmosphere, it is recommended that the class be situated so that each student can see one another. A circle would work well. The Lesson involves discussion and library work.

Period A-1

This first discussion and lecture is very important for the instructor. He must grasp the students' attention and involve them in the module quickly. To accomplish this the instructor can begin with the discussion: "What does communication mean to you?" Let the students reflect on their own knowledge and ideas of things. It is their class and they must know that their input creates the success of the class. Furthermore, by having them relate their own feelings and ideas on communicstion, they will begin to open up to classroom activities and become involved in the module. As the students share their views on what communication means to them, the instructor may distribute copies of definitions to see what the dictionary has to say about communication. (Here the instructor can review the uses of the dictionary.)

The Random House Dictionary of the English Language. (The Unabridged Edition, 1967)

Communication - 1. The act or process of communicating;

fact of being communicated. 2. the imparting or interchange of thoughts, opinions, or information by speech, writing, or signs. 3. something imparted, interchanged, or transmitted. 4. a document or message imparting news, views, information, etc. 5. passage, or an opportunity or means of passage, between places. [< L. communication (s. of communicatio), equiv. to communicat (us) - (ptp. of communicare - to impart, make common.)]

Webster's New International Dictionary (the second edition, 1959)

Communication - 1. Act or fact of communicating; as, communication of smallpox, of a secret, of power. 2. Intercourse by words, letters, or messages; interchange of thoughts or opinions, by conference or other means; converse, correspondence. 3. That which is communicated or imparted; intelligence; news; a verbal or written message. 4. Act, power, or means of communicating or passing from place to place; access; a connecting passage; as, open lines of communication are of first importance in warfare.

Funk and Wagnall's Standard Desk Dictionary (1974)

Communication - 1. The act of imparting or transmitting. 2. The transmission of ideas, information, etc., as by speech or writing. 3. A message. 4. A means of passage or of transmitting messages between places or persons.

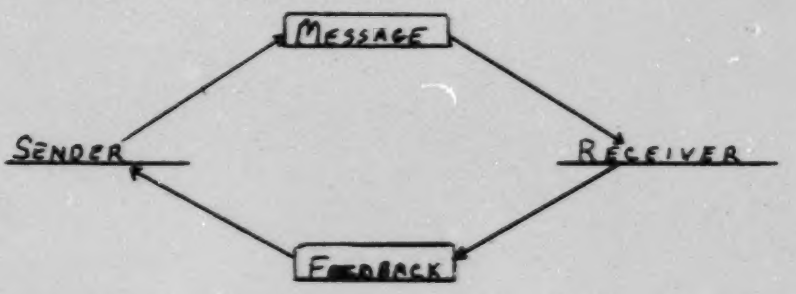
Looking at these three definitions shows similarities and differences in emphasis. Communication is taken from the Latin word communicātion which is the singular form of communicatiō. This word is equivalent to communicāt (us) which is the past participle of communicāre meaning to impart or make common. Students often enjoy etymology, and this little exercise in communication can later lead into the study of the unit vocabulary words.

Funk and Wagnall gives a rough idea of communication: a transmission, as by speech or writing; for instance, a message. While the other two larger, unabridged dictionaries go into much more detail. This represents a change in emphasis, for Webster's begins

with the act of communicating diseases while Random House begins with the act of communicating ideas. (The instructor might ask the students if they had thought about communication from the viewpoint of diseases.) Random House also states that communication can be made by signs as well as by speech and writing. How does one communicate with signs? This question ties into Reading B and this question can start the students thinking ahead.

From here the discussion will automatically lead into the question of how do people communicate? This discussion evolves around a short lecture (see Unit I, Reading A).

In order for people to communicate, there are four basic needs. First there must be a sender and a receiver and then a message. Finally, to complete the interaction there must be feedback. The sender develops the idea that is to be conveyed and then through a message it is delivered to the receiver. Now the receiver has the idea, and if he wishes to reply and complete the communication he returns an idea--this idea is known as feedback.



This is in no way a complete model of the communication theory, for involved in the theory are many other ideas, such as; "information-processing phases," which deal with the memory banks of the mind and the sense organs of the body as well as the development and formation of body mechanics; "the attitudinal frame of reference," how we look at things; and finally, the delivery of these ideas to another.[3] Besides these personal ideas, outside static affects communication; noise, wave variations and written symbols are examples of such static. But for our purposes, this diagram works well to show the relationship between the writer and his audience. The student can put himself in the position of the sender and can actually see how he attempts to get his point across. (At the end of the unit there is a bibliography for further reading.)

Period A-2

After the discussions and lecture of Period A-1 it is important to give the students an opportunity to digest the material and to look further into areas that may have captured their attention. This is best done in the library where the students will have reference materials and can do some independent work. At the end of Reading A there are questions that the instructor can have the students answer during this period. These questions work as a review of the material

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[3]George A. Borden, Richard B. Gregg, and Theodore G. Grove. Speech Behavior and Human Interaction. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), pp. 8-33.

covered and also extend investigations into other aspects of communication. During this period the students can also find examples of how and why people communicate by locating pictures in magazines and bringing them to the next class period. Some examples for the instructor appear after Reading A. These pictures show people in the act of communicating and in some instances show why people communicate. If the entire class can view the shots at the same time, it often lends itself to a class discussion. Transparencies will allow the whole class to see them at once. The transparencies can be made in color if the picture is a clay based paper. The process is explained in the Aids for Unit I.

Period A-3

Period 3 begins with a quick review of the communication diagram and a discussion of the questions such as those at the end of Reading A. The class can then turn to the examples that they have found expressing communication. The instructor may wish to use the overhead or opaque projectors to show the examples they may have gathered. This gives an opportunity to discuss with the students ideas that may have developed over the course of the lesson on communication. If time permits during this period, the class can spend it writing a journal entry. This entry can be made over anything the student wants or if the instructor wishes they can be made over the ideas discussed the last few periods.

LESSON B - (One Period)

Setting and Description

This lesson (like the last one) will evolve around student participation in a circle within the classroom. Reading B accompanies the lesson and may be used as a teacher's guide for lecture or as a student reading. The topic for this lesson is "Symbols as Communications." After the Reading B there are a number of examples of symbols. The teacher may use these or follow up with some others. At the end of the period, if time permits, another journal entry would work nicely.

DISCUSSION TOPICS:

1. Some ideas for further discussion
2. Discuss what is meant by "Status Symbol."
3. Discuss the different meanings that symbols have for different individuals. One may use the symbols which follow the reading.
4. What would it be like without communications?

AIDS: UNIT I

Special Vocabulary I

technology	economic
kaleidoscope	revolution
mechanical	industry

SAMPLE READING A
(For the teacher
and student)

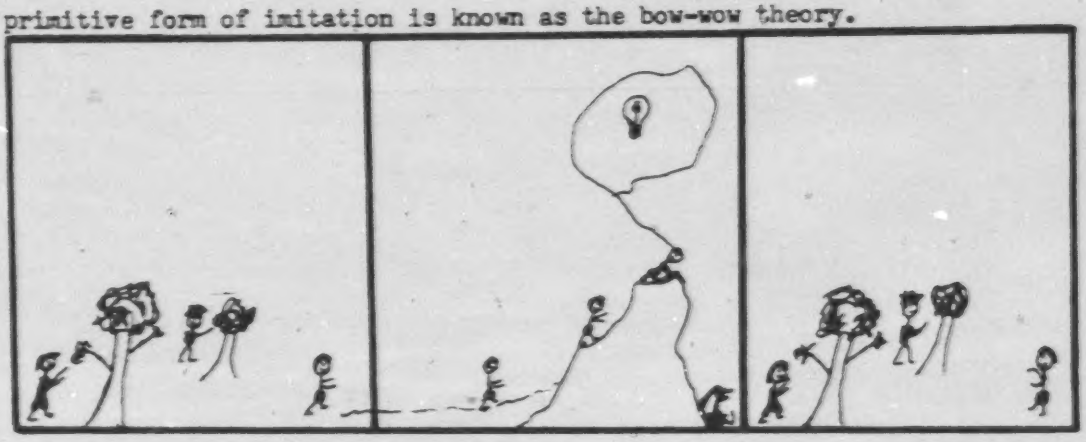
MAN'S COMMUNICATION

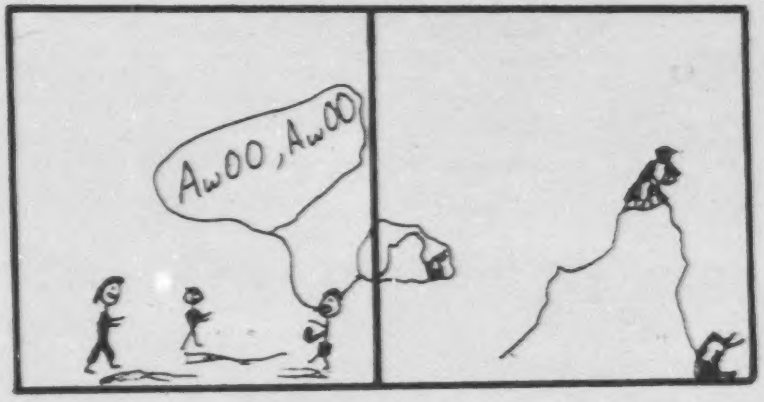
Man's communication history begins with the caveman where we see the first written communication--pictures on the walls. These pictures tell stories of the animals which existed during that period and also shed light on the customs of our remote ancestors. But these pictures, which are known as hieroglyphics, tell us nothing of how man began to communicate in speech. If you were a caveman and had never spoken before, how would you? Remember, there is no language.

Some people have put forth explanations which are called theories (a theory is a plan that exists in someone's mind, but has not ever been proven). For example there is the bow-wow theory, the pooh-pooh theory or the yo-he-ho theory.

Imagine yourself in an animal skin out in the wilderness. Your family is looking for food so you decide to scout ahead and

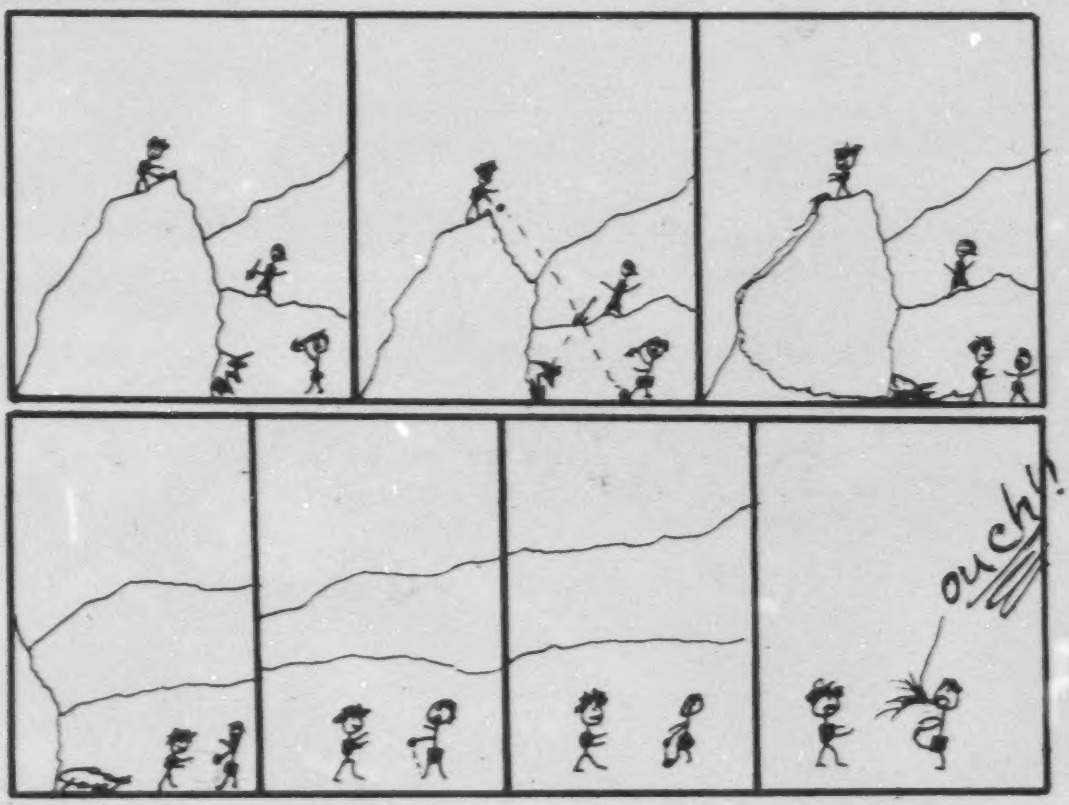
see what you can find. As you crawl up to the top of a hill and look over you catch sight of a huge Mammoth stuck in the mud. You rush down the hill and back to the tribe to get help. When you reach the tribe you feel excited and you tingle all over. You want so badly to tell the others just what exactly you've found. So, since the animal makes a particular sound, just as a dog goes bow-wow, you imitate the sound of the Mammoth. The tribe now understands your excitement and realizes the need for help. Simply by the imitation of a sound you have explained a good deal to the others. This primitive form of imitation is known as the bow-wow theory.





Not all people believe in the bow-wow theory as the only possibility, for there are other words people speak that have nothing to do with animals. For this reason, Charles Darwin came up with the pooh-pooh theory.

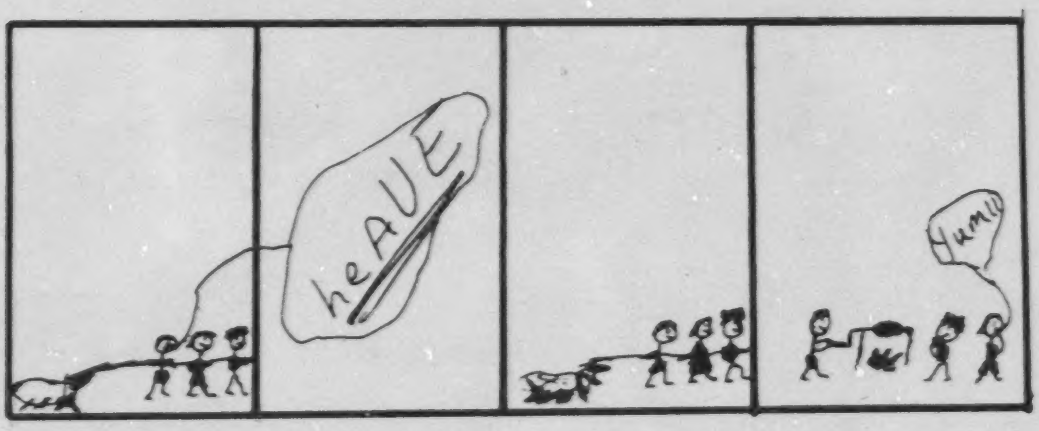
Now you and your tribe are out hunting that Mammoth and a friend picks up a stone to throw at it. The stone misses the Mammoth and hits you in the foot. After the hunt you go up to this friend to tell him to watch out. So, probably by sign language you tell him how it happened, but when you reach the part of the story where he hit you, you might let out a groan to tell him that it hurt. Ouch!!!!!!!!!!



This emotional expression along with expressions of excitement and joy or of sadness make up the pooh-pooh theory. These primitive expressions may have evolved through the years into meanings and ideas.

A third theory which probably could be tied in with the first two for a basic understanding of how our language evolved is called the yo-he-ho theory. You're out there with the tribe, you've just killed the Mammoth for food and now the tribe must get it out of the mud. So you take out the rope that you so carefully made and put it around the animal's head. Now to tell everyone to pull together you communicate with the sound that everyone could understand. You inhale and then exhale hard making your vocal chords vibrate and forcing out a sound such as "haul" or "heave." So you've got the beast out and home for dinner.

Now with the development of grunts and groans, man began to label animals and ideas with sounds.



As the world grew, people migrated in different directions and languages changed while new ones developed. Some of these people wrote down symbols for the sounds in their languages, these symbols evolving into letter alphabets. Now people could communicate by writing these letters in a specific order. The Greek language was one such language that had an alphabet and the people who used this language were some of the finest thinkers the world has had. Socrates, Plato, and Aristotle were three of these men and because of their ideas their language has continued throughout the centuries, though this original language has changed so much that modern Greeks no longer understand their ancient language.

When Rome became the center of the world by its military strength its language, Latin, also became the strong element in the realm of language. Latin spread all through Europe and up into England. Along with Greek, Latin became the language of the scholars for all writing was in Latin or Greek.

As each country became stronger, their local languages dominated and the people began to use their own language in writing. During this time there were few books simply because each book had to be written and copied by hand. The invention of the printing press by Johannes Gutenburg allowed books to be made much faster and their numbers grew.

In the 17th century, a revolution began. It was a revolution against the simple agricultural and economic life in England. The movement changed mechanical ideas and has become known as the Industrial

Revolution. With it came many new inventions such as the telegram and telephone. Now this technology has advanced to the point where we can communicate in hundreds of ways with pictures, sounds and writings.

RESEARCH ACTIVITIES FOR READING A

Now that the students have some ideas about communications, they may want to do additional research on their own. There were a number of points just touched on which could bear further study. The instructor may want to divide the class into groups of two or more to follow up these points. He may also want to divide up these questions and distribute them according to interest or preference of the group.

1. The idea of the printing press was discussed. Johannes Gutenburg invented it but how does it work?
2. During the discussion of the Greek language three names were mentioned: Plato, Socrates and Aristotle. Who were these men and what were some of their ideas?
3. The development of communications depended to a large degree on the Industrial Revolution. Explain some of the ideas and inventions of this Industrial Revolution.
4. The technological gains of the past years have greatly extended our abilities to communicate. List five ways under each of the following by which modern technology has improved communications: pictures, sounds and writing.

These suggested topics are broad and more than one period may be set

aside for their discussion. If the instructor wants he may have each student or group do one or two of the questions and bring back their findings for the class. It may be written or oral. Either form would be a good place for some type of evaluation.

SAMPLE READING B
(For the teacher
and student)

Symbols as Communications

The world around us is a kaleidoscope of symbols. To live in it we must be able to decipher symbols and use symbols correctly ourselves. When we go out for a drive we must understand traffic symbols, when we go to the ball park we must be able to understand the umpire's symbols to grasp the game and when we read we must be able to understand symbols within the work. Symbols are everywhere. The teacher may not say a word but by simply pointing we all know that, by a symbol, he is acknowledging someone. There are symbols in math such as +, -, =, >, ≤, and even at home on appliances we have symbols. Look at the calendar that hangs on the wall, at The Farmer's Almanac or watch the evening weather report-- or possibly --sunny or partly sunny.

Literature and writing also have symbols. Often a writer will use a person or object as a symbol of good, evil, or bravery.

Even the A's, B's, C's, D's, or F's that appear on our assignments or report cards are symbols of achievement.

Each symbol is a communication and it may communicate more than one idea. For instance, a red light flashing on a police car may mean danger to some or protection to others, while a snowy day may be a symbol of a long dreary day inside or an exciting sled ride down a hill.

When we write, we have symbols for questions (?), for excitement (!), or just for ideas. But without these symbols just think of the trouble we would have understanding the writer's point:

> the bear is born shapeless says the story and the mother licks it into shape that's the way it is with some people's writing but no good piece is worried into shape a child is unfortunate that needs to be reshaped just after it's born is a poet made a poet might be through all the years of trial and error but any good poem is not made it's born complete

Now with proper symbols one can read the story of the bear, as told by Robert Frost.

> "The bear is born shapeless, says the story, and the mother licks it into shape. That's the way it is with some people's writing. But no good piece is worried into shape. A child is unfortunate that needs to be reshaped just after it's born. Is a poet made? A poet might be through all the years of trial and error, but any good poem is not made. It's born complete." [4]

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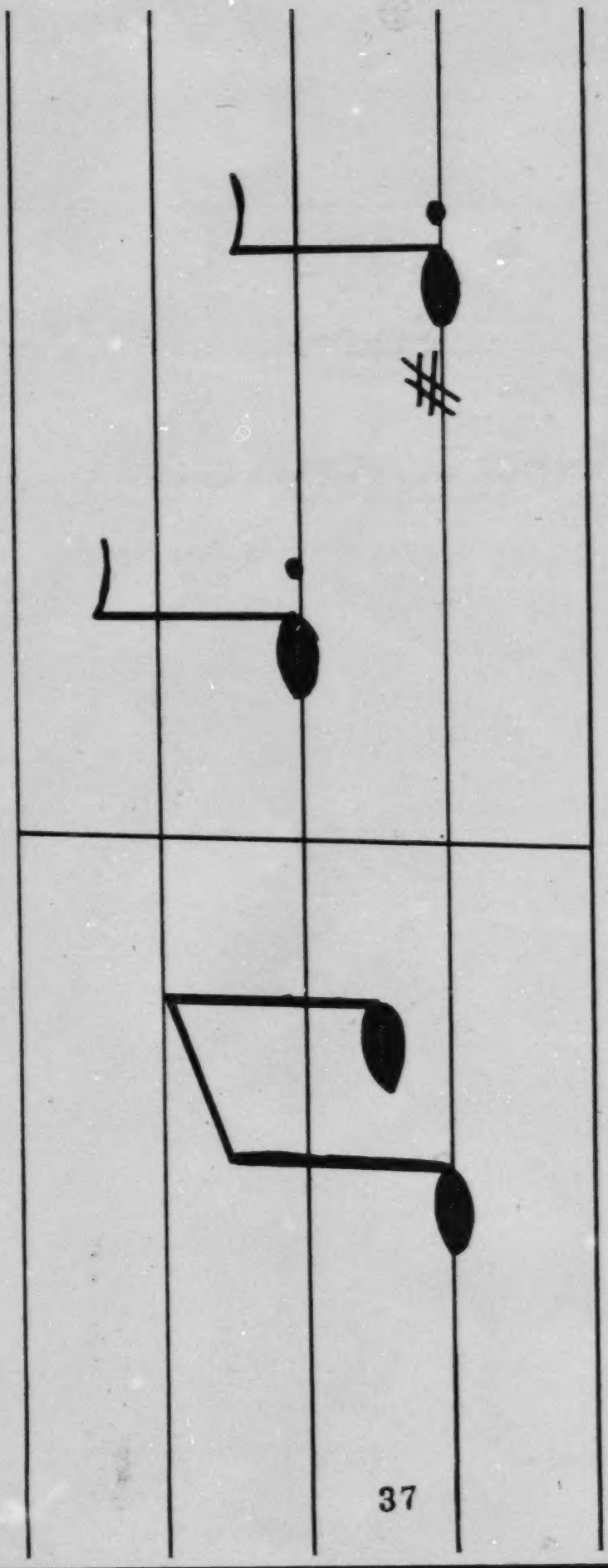
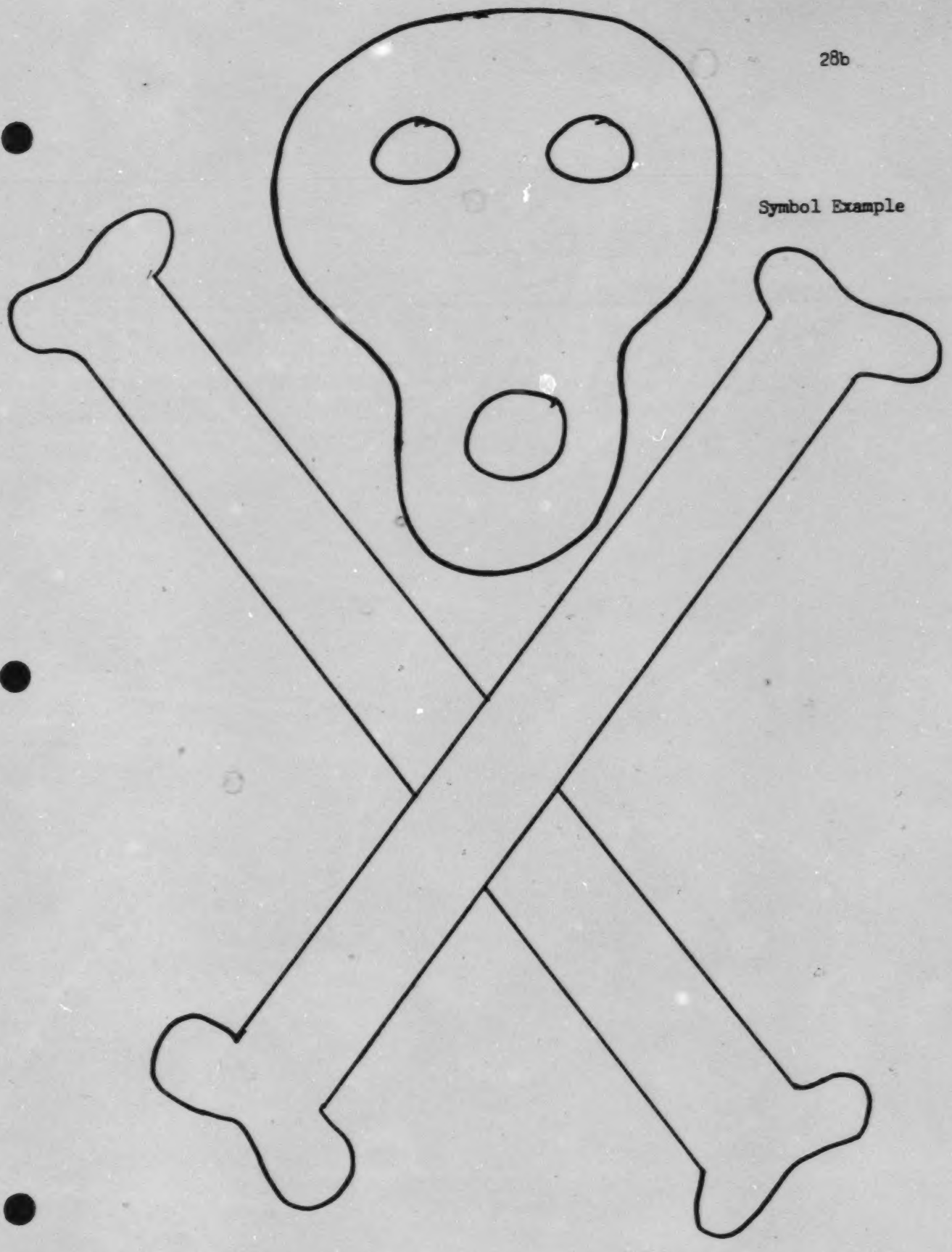
[4]Roger Kahn. "A Visit With Robert Frost." (The Saturday Evening Post) Oct. 19, 1960. pp. 26ff.

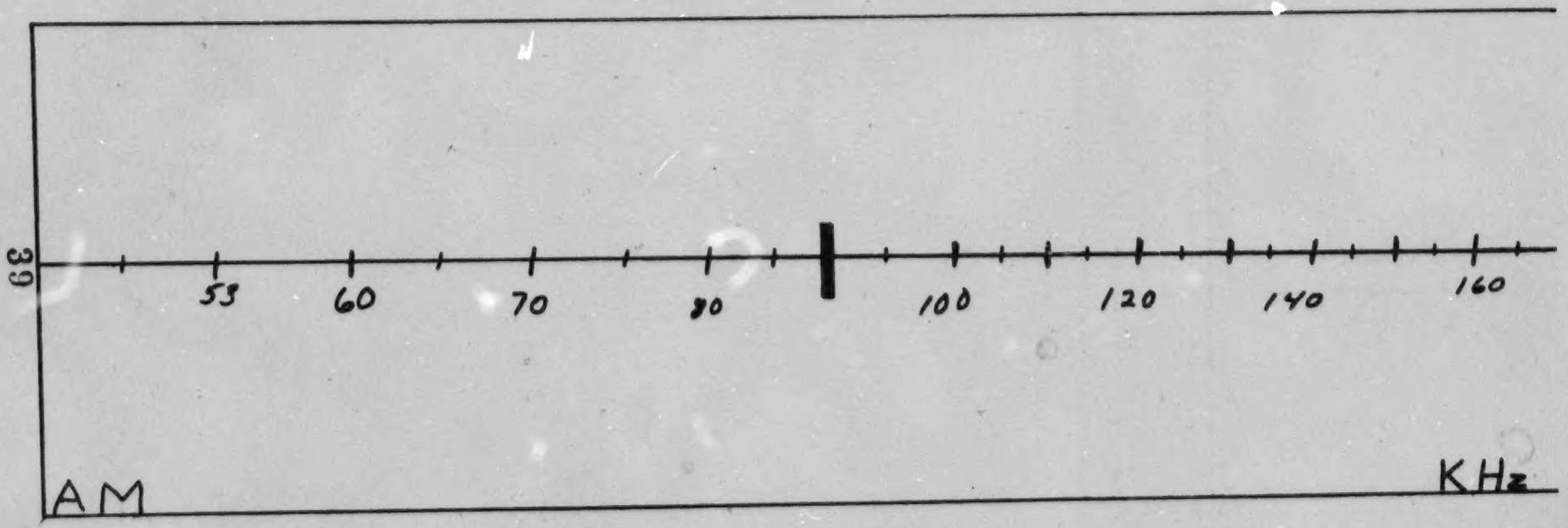
28a

Symbol Example



Symbol Example





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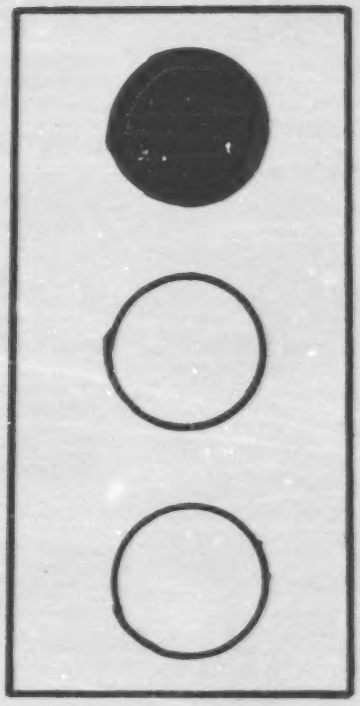
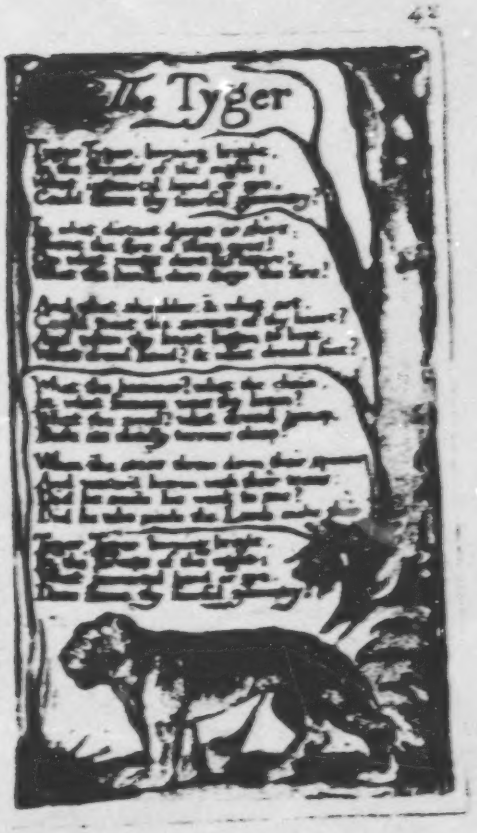


Making Transparencies with the Color Lifting Method

This is a very simple process and can add color and pictures to otherwise drab overhead presentations. The instructor can even have his class make some if he wishes.

Procedure: First, find a picture to use and make sure that it is on clay based paper. This can be done by wetting a finger and rubbing the corner of the picture. If any ink smears on the finger or off the picture, then it will probably work. Next, cut a piece of clear contact paper to the desired size. Keep them all a uniform size--standard paper size. Place the picture on the contact paper and press down. Now smooth the picture against the contact paper, forcing out any bubbles. Soak the contact paper in some warm water until the picture lifts off easily. Let the transparency dry well and then carefully attach another piece of contact paper, sticky side to sticky side; this will prevent the transparency from picking up dust.


The Tyger

SUGGESTED REFERENCES FOR FURTHER READING - UNIT I

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UNIT II: PRE-WRITING

OUTLINE OVERVIEW

LESSONS	PERIODS	CLASS SETTING	CLASS ACTIVITY	TOPIC & AIDS
C	1	Open Area (Classroom)	Small Group Discussion	"Classroom Happening"
	2 & 3	Open Area (Classroom)	Small Group Exercises	Exercises in realizing our senses and surroundings
	4	Classroom	Class Interaction	Work on saying what you mean--Penny study
D	1	Classroom	Lecture & Discussion	Brainstorming--Gathering ideas. Uncovering the nut: Narrowing our topics.
E	1, 2, & 3	Open Area (Classroom)	Lecture, Discussion, & Individual Project	Ideas into pictures: Collage (Reading E--For the Teacher) Getting one's point across.

UNIT II

PRE-WRITING

PERFORMANCE OBJECTIVES

1. The class should form small groups and synthesize the "Happening". They will report to the class as a whole on what they decided.
2. The students will evaluate each view of the "Happening" and will conclude that no two people see the same thing exactly the same way.
3. The students will isolate each of their senses and analyze the need and workings of each by performing each of the exercises in Periods 2 and 3.
4. The students will demonstrate enjoyment in the "Penny Game" by actively participating in the reconstruction of the Lincoln Memorial on the blackboard and will conclude from this project that there is a definite need for being clear and precise.
5. Each student will indicate an understanding of the term "Brainstorming" by performing the operation on paper.
6. In Lesson D the students will narrow their chosen topics to one specific idea and will list that topic in their journals.
7. By designing a collage the students will explain their ideas concerning the idea chosen in Performance Objective #6 through pictures.
8. The class will pair off and each student will evaluate his partner's collage, checking to see that he generated a clear picture of his topic and supportive ideas. Each student will then check his own with the same criterion.

LESSON C - (Four Periods)

Setting and Description

"What he (the student) needs is not rules but awareness,"[5] and awareness is the basis of this rhetorically-focused writing module. Until now the student has been given only the do's and don'ts of writing and has never developed a need for the recognition of his own senses and surroundings. In order to be able to write one must realize these and be able to use them. Often students shrug their shoulders and say they can't think of anything to write about. If they could only stop for a moment and look at their surroundings they would be overwhelmed with ideas, objects, places and events. Simply because students don't realize these two very important features, it is necessary to take time to exercise the creative plane of the student. Through a broadening of his awareness the student is able to see the many and differing aspects of himself and his surroundings. The activities in this lesson range from small group to individual exercise to class interactions, all within the classroom.

Period C-1

By now the students should understand the basic principles behind communication as well as how communication works. They have had a number of periods of lecture and discussion on communication theory

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[5]James Moffett, Teaching the Universe of Discourse. (Boston: Houghton Mifflin Company, 1968), p. 202.

and now it is time that they become involved in communicating with each other and in observing their surroundings. There are a number of ways of achieving this but the instructor must keep the interest of the students; therefore, a situation incident seems to work well. This situation incident involves two students from outside the class. Drama and/or speech students might be good for the "Happening". The "Happening" takes place as the instructor leaves the room right before the bell rings. While the instructor is out of the room, one member of the drama class runs into the classroom as if to hide from another student who follows the first into the room. The conflict situation is now set. The second student may accuse the first of taking or doing something illegal. The conflict continues as the instructor returns. He regains order and says that he is at a loss! "What happened?" The instructor then asks the class to tell him.

Now he breaks the class up into small groups to come up with the "truth." The only stipulation is that the story be unanimously accepted by everyone in the group. The instructor will find that each group may come up with a separate version. This "Happening" will lead into a discussion of how people look at things. It is important to emphasize the fact that no two people look at many things the same way. (This is a review of Reading B on symbols.) The students may have other stories to relate about how people they've known have seen things completely different from the way someone else has. The point also needs to be made that for this reason it is very important that the writer keep various ideas in his mind while writing.

For although he may see something one way, his reader might see the incident very differently.

The instructor may discover that some of the students immediately catch on to the purpose of the exercise. Even so, they will enjoy the idea and gain a wider appreciation for the need of observation. Although the "Happening" usually works well in this manner, the teacher may wish to set up his own situation conflict either with a student from his own class, with another teacher or possibly by himself. Whichever way he chooses, he will find that the students quickly become involved in the action of playing detective.

Period C-2 and C-3

Now that the students have been awakened to their surroundings, it is a good time to broaden this awareness through exercises. The instructor can help the students become aware of their five senses: sight, hearing, touch, smell and taste and show them the importance of knowing themselves before beginning to write. In expository writing, as well as descriptive, the student must understand how he feels toward the topic. His feeling is generated by his senses. This period can be fun for the students and teacher alike; it should establish good rapport for the rest of the Unit. The exercises can be followed by a slide presentation which can summarize the ideas discovered in the exercises and reinforce the need for understanding of one's self within his surroundings.

Exercise: Begin with the five senses. Over eighty-percent of our

observation is done through sight, about eleven-percent through hearing, three-percent through smell, while touch and taste produce the final three percent. Since most of our observation uses sight and sound, begin with those senses which are the least used and need the most work to understand. Smell, touch and taste make up only six-percent of an average person's perceptive ability; therefore, we need to broaden these senses before they become functional experiences.

Method: The methods for acquiring a workable use of these three senses, touch, taste and smell, are first to close out other senses which may interfere and then develop an exercise that will show the student the importance of each sense and the simple fact that he has these senses at his disposal.

Touch: The tactile sense is generated in the hands but can also be experienced by other parts of the body. This sense is dependent on nerve endings which send impulses to the brain. When a person loses a sense such as sight, he becomes more dependent on these other senses which proves that other senses can be developed through practice.

Begin by dividing the class into groups of two, having one student blindfold the other. Now give each blindfolded student an article and have him describe it to his partner. It is important not to let him hit it against anything, smell it or taste it. Questions that each partner might ask are:

What is the object made of?

What is the texture like? Is it rough, smooth, or prickly?
What is the size of the object? Give as exact account as possible.
What other properties of the object can you describe?

Each partner should write down each answer so they can be reviewed. This exercise can also work by having the students place their hands behind their backs and not have to worry about the blindfold, even though the blindfold helps in the concentration of the tactile sense.

After the first person finishes the exercise, exchange positions and run the exercise again. Be sure to change articles so they won't be the same. Now each student can review his answers and check them against the article. If there are discrepancies, the student can run the exercise again to check his answers. This simple exercise will reinforce the need to use this sense more and will open a new idea to each student.

Taste: Taste is probably one of the least appreciated senses that we have. People simply look on taste merely as an aid in eating. But taste is more than that for it can perk up a drab day, it can excite and motivate and it can open up a new way of experiencing things. All one needs to do is mention an ice-cream soda or a banana split to bring a smile on a small child's face. This exercise may well light up a number of faces and extend a new experience of self-awareness to many students. Taste

can be more than a simple name of a spice for it can mean many varying adventures. Have each student close his eyes and open his hand as you walk around placing a small cinnamon candy in each. Then tell them to put it in their mouths without looking at it. Next have them write down just what they taste. Tell them they can not give the taste any type of name but just to describe it. Is it sour or sweet? Is it cool or hot? Is the taste refreshing or bad? The students will find that they have never really realized just what taste is all about and will once again acknowledge another of their often neglected senses.

Smell: Smell is a sense that can often affect us long before taste and touch. We can smell what's cooking for supper, we can smell the freshness of a flower or even smell the burning of trash down the block. But even when we smell these things, do we take time to realize the importance or do we just unconsciously accept them? I suppose for the most part we unconsciously accept these smells, but it is good to occasionally consciously think about our senses and for this reason we'll deal here with smell.

Since we have worked specifically with one sense at a time for the last two exercises, let's continue to keep this limitation in effect. Now each student should close his eyes and sit motionless concentrating on the olfactory

sense. The instructor may open several bottles of some type of strong odor-producing liquid, for instance, a perfume or cleaning liquid. Now have the students smell the fragrance and then have them open their eyes and write what it was they smelled. They can answer questions like was it a bitter smell or sweet? Was it strong? Did it please my sense of smell? Did it bring to mind any ideas or objects?

Once you have emphasized touch, taste and smell, move into the more widely used senses: hearing and sight.

Hearing: Sight and hearing have become the dominant senses in human society for many reasons. Imagine a world in which there was no sight or hearing. Sound is seemingly always present; out in the wilderness the breeze blows through the trees, in the classroom people are communicating, bells ringing and fans blowing, and at home radio and television communicates through sound. This exercise again limits our use of senses to one. By having the students lay their heads on their arms, they can close their eyes and concentrate only on sounds. First the sounds of the classroom and then possibly on sounds which the teacher may produce. These sounds might be from a sound effects record or other sounds which the instructor wishes to use. After spending some time on this the class can then work on another exercise using all four of the senses described so far.

This exercise is simply to give each student a sealed box filled with objects. They can shake the box, listening to sounds, feeling the vibrations and smelling the contents for any clues. While blindfolded they can then open the boxes and touch the objects while smelling them and possibly tasting them. After they believe they know what is in the box, they can close it and write down each item. They should then check themselves.

Sight: This now brings us to the most widely used of our senses--that of sight. Sight dictates to us many of our actions and reactions. It enables us to participate to a larger degree in everything we do whether it is athletics, academics, or recreation. Sight works as a very necessary element in our lives.

The exercise which seems to summarize all of our previous experiences and to give us an insight into this sense is a slide presentation. This slide presentation works both as a lecture and as a review of the previous two periods. Each instructor may want to attack this idea from his own point of view.

The Slide Presentation: A slide presentation can easily be put together. The only equipment needed is a camera that takes slides (most instamatics do with the proper film) and a slide projector. The instructor then needs to write up a script for the presentation.

After the script he needs to collect slides of objects, people and events. Unusual shots seem to interest the students. After the script is finished and the slides are developed, the instructor needs to go through and coordinate the slides with the script. It is important to number each slide for easy reference.

Since we are dealing with the sense of sight, the pictures are very important. The instructor might want scenery shots as well as city shots. The slide presentation is also acting as a review and so it must be kept in mind to tie other previous activities into the presentation. Here is an example of a segment of a script and the slide numbering that is involved. For an approximate five minute presentation, it took about fifty slides.

(1) Just as the sun never rises exactly (2) the same way everyday (3) so too there are many roads (4) one can take in looking at the world around us. (5) Each individual views his or her surroundings differently; (6) for instance, one may look out over a corral reef and see the reef as lying on top of the sea but yet another look (7) from a different angle shows that the reef is far below the water.

1,2,3 are shots of different sunsets.

4,5 are shots of a highway and a trail-marker. 6,7 are different shots of a reef.

Period C-4

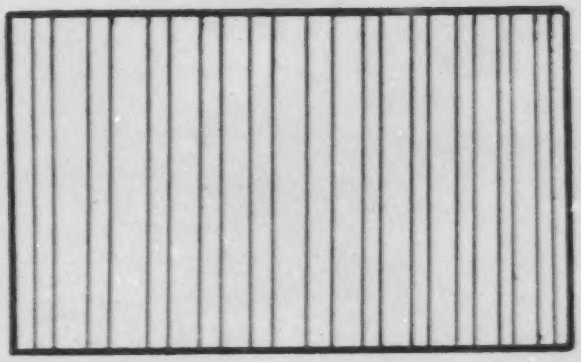
The last period spent on Observation and Concentration deals with the need to say what you mean. The emphasis of this period shifts from reacting to one's senses toward the mental or intellectual aspects of conveying ideas. This period, though still in the creative plane of activity, is the first attempt to tie the two planes of activity

together by communicating the creative through the mechanical process of speech. There are two exercises here that deal with the blending of these two planes of activities. The first is the penny game. The instructor asks the class if they could tell him what is on a penny without looking at one. He then stipulates that everyone use the Lincoln Memorial penny (there is another available penny--the wheat stock penny). The instructor proceeds to list on the blackboard all of the items that the class names without looking at the coin. Now he passes out a coin to everyone in the class and places it under a book on each desk. The instructor then tells them that they will each have fifteen seconds to look at the coin to find any other things they may have missed. The students are to simply look at the coin without writing anything or saying anything. When the time is up, the instructor writes down the additional items they suggest. The process is continued for periods of thirty seconds and then one minute. After the ideas have pretty well been exhausted, the instructor may have them describe the Lincoln Memorial. This is very enjoyable for the entire class if the instructor sets down these rules before the description begins.

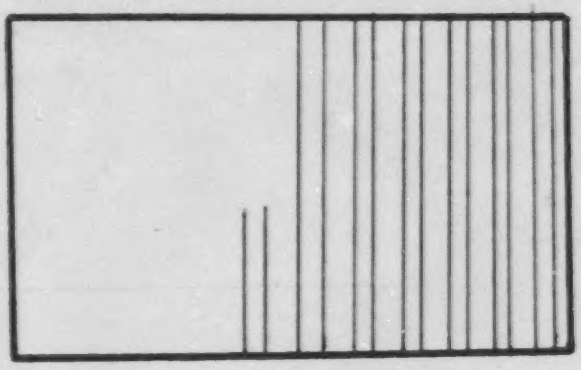
1. Each student in turn will give one direction in the drawing of the Memorial until it is completed.
2. The instructor will do exactly as each student says.

The instructor doesn't need to worry about artistic ability, for although I have great limits as an artist, it worked for my class. Start at the first desk and proceed around the room desk by desk.

It is very important to do just what the student says and to wait until the order is completely given. It will soon become quite evident that there is a need to say exactly what one means if a real picture is to result. Precision and clarity are necessary in descriptive speaking as well as in writing. The following pages illustrate an imaginary classroom example.



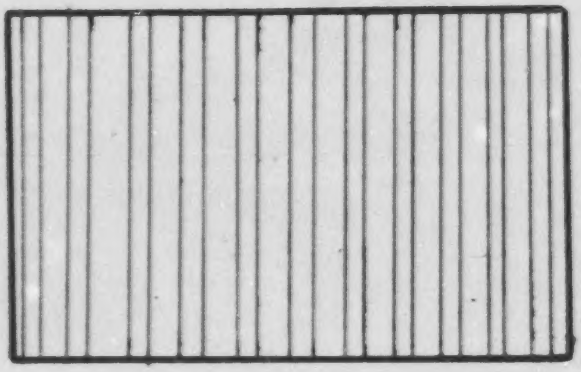
1st student: "Draw twelve columns equally spaced."



2nd student: "Oh, no. Erase half of the columns."

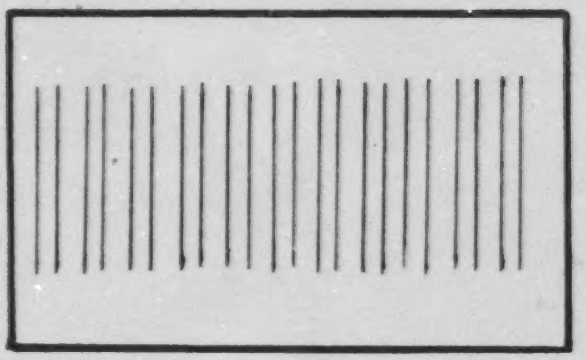
"I didn't mean half the columns, I meant half of each column."

Instructor: "I just did what you told me to do."

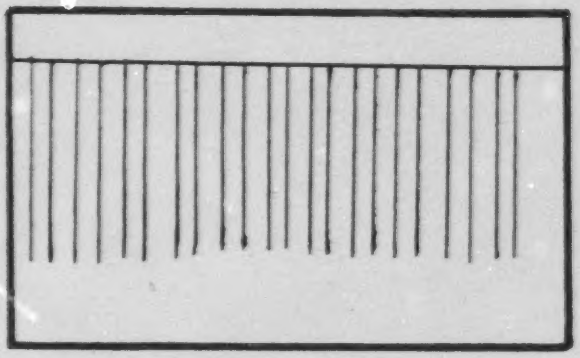


3rd student: "Replace the columns that were erased."

Each rectangle represents a blackboard.



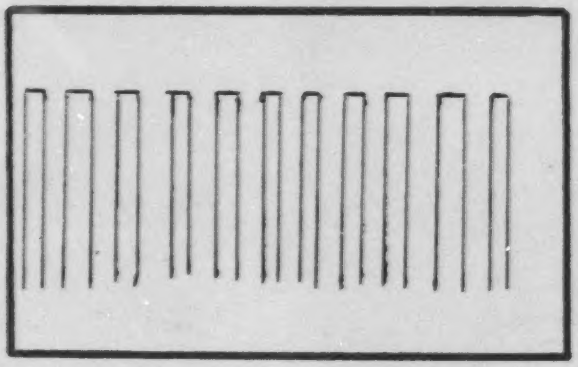
4th student: "Erase a quarter of the length of each column at the top and the bottom of each one."



5th student: "Draw a line across the top of the columns."

"No, not clear to the end of the board."

Instructor: "You only said to draw a line across the top, you didn't say where to start or stop."

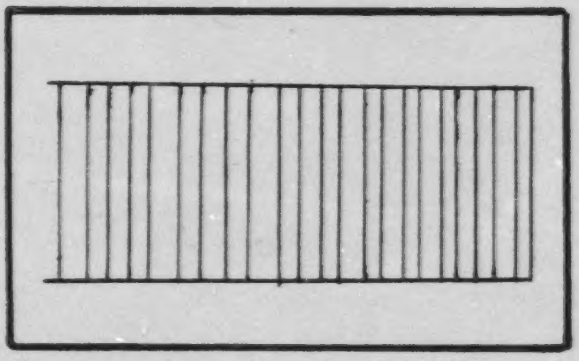


6th student: "Erase the line at the end of the columns."

Instructor: "Erase the line at the end of the columns?"

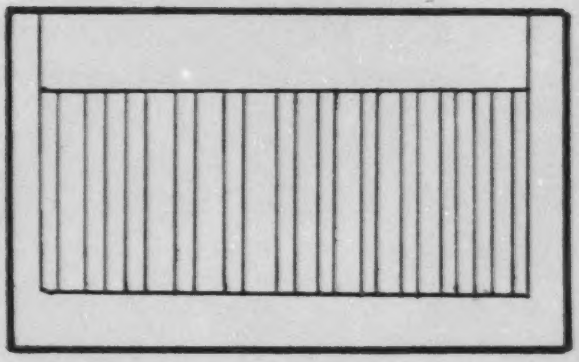
6th student: "Yes."

"Oh, no."



By now the class is at the edge of their desks listening for the slightest discrepancy. They may become a little loud, but then you'll know they are becoming involved.

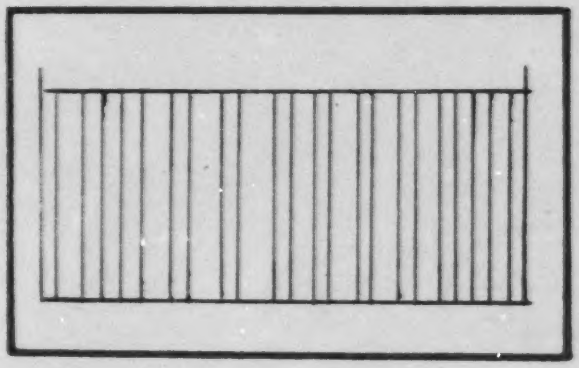
— 7th student: "Replace the lines that were just erased, begin at the end of the column on the right and end at the last edge of the column on the left."
8th student: "Draw a line at the bottom of the columns just like the one drawn last at the top."



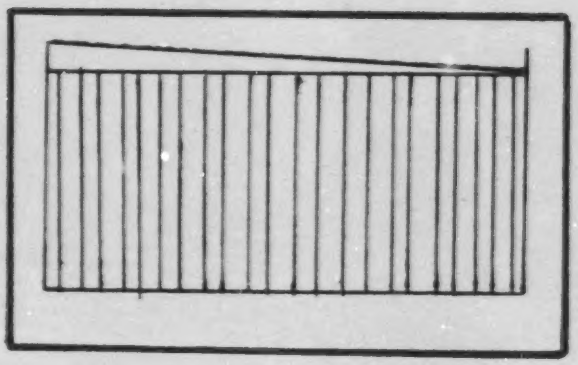
9th student: "Draw one line up a short distance from each of the upper outside corners of the columns."

"I said a short line."

Instructor: "They are short."

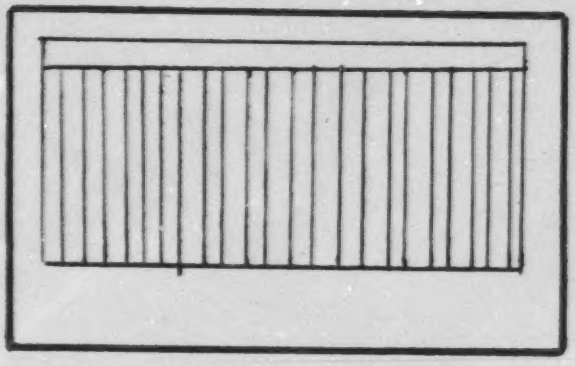


10th student: "Erase half, the upper half, of each of the lines that were just drawn."



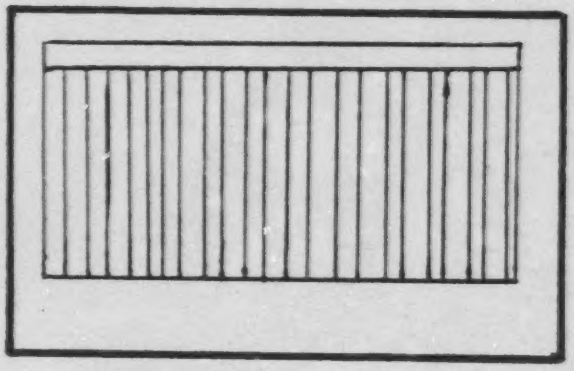
11th student: "Now draw a line connecting the two lines just drawn."

"No, no."



12th student: "Erase the line just drawn."

13th student: "Draw a line connecting the upper ends of the two lines, beginning with the line on the left and ending with the line on the left."
"No, no. I meant start on the left and end on the right."



Now the exercise can continue until the Memorial is completed. The class will realize the need for precision and clarity as they must keep correcting errors and waste their turns without making a contribution.

Another exercise the instructor may want to use is the block game. In this drill the students are paired off, are set back to back, and each student is given identical sets of blocks. The instructions are for one of the students to build something with his blocks. As he does it, he instructs the other student telling just exactly how to build his copy so the two will match when finished. The student receiving the instructions can not make any sounds and must follow the instructions exactly. Other exercises along this line to illustrate the need for clear and precise thinking are:
a) have one student instruct another in tying a shoe or a tie, or
b) possibly have one student instruct another in drawing a picture or in making something (e.g. a paper airplane).

These exercises are fun and educational and can manage to get the point across very well. The conclusions reached from these exercises may be referred to later when the class begins writing.

LESSON D - (One Period)

Setting and Description

Lesson D is on choosing a topic. When a student begins to write, he often finds that he runs into one of two problems. Either he cannot think of anything to write concerning his topic or his topic is so general that he writes too much. This can often affect a student in other classes besides English. How many times does a student get a paper back in History or Biology that has "too general" written across it? It is important that the student is shown ways of developing ideas and then limiting the aspects of these ideas. This lesson is devised to aid the student in getting ideas, gathering them into groups, and then organizing them to be developed later into the clear and precise written form required.

Period D-1

This is probably the most important period in the whole module. It summarizes the previous lessons and acts as a pivot for the lessons which follow. Having digested the ideas on communication, senses, and their surroundings, the students now must be able to use these ideas. The period can begin with a quick review of already discussed materials. After this review, move into the lesson itself.

Method: The method used in this lesson is "brainstorming." It is a simple process that, when done properly, can produce beneficial ideas. The instructor, first of all, has the students think of some concrete

subjects that they want to write about. It might be wise to talk about what is meant by a concrete idea. Concrete ideas name things that can be perceived: for example, a house, a garage, a television set, a car, a football, a book, or a pencil. Abstract, on the other hand, deals with acts, theories, ideas, qualities or relationships.

After each member of the class has chosen a topic the brainstorming begins. Now the students write down ideas about the topic as they come to mind, listing them one by one under the topic in the order the ideas occur to the students. The instructor will find the students able to list a number of ideas. From his list each student should pick one idea that interests him and to make another list along side the first with the selected idea as the topic for his list. It may be necessary to do this three or four times until the topic is limited to the point where a student could write a clear and precise paper.

The importance of this brainstorming is to get the ideas down before one attempts to write. Writing often becomes mixed up because one does not know where he is heading. Brainstorming gives the writer ideas and points of departure, and becomes the first step in the development and organizing of his ideas. Brainstorming is also the first step in the process of narrowing down a topic to a specific point. Although the student may think that he has narrowed his ideas too far, it will surprise him when he discovers that he has only made it easier and much more possible to write, as long as he comes up with at least two or three ideas under his topic. The

instructor now needs to have each student enter his topic in his journal to be used in the next lesson. If time allows, a journal entry could be made as well.

An example of brainstorming:

Student A says he wants to write about Fishing so he heads his paper:

FISHING
Flyfishing
Salt water
Deep sea
Trout
Bass
Fishing pole
Reels
Waders
Boat
Tackle
Bait
Spinning
River fishing

Now he chooses one and narrows his topic:

Flyfishing
technique in dry flyfishing
technique in wet flyfishing
equipment
types of dry flies
types of wet flies
casting a fly

He narrows his topic once more:

Technique in Casting Dry Flies
fly pole
line
flies
technique

Student A has now limited his topic to the point of clarity. He knows exactly what he is going to write about and knows that he has a starting point, progressive points and can estimate how long his paper will be.

LESSON E - (Three Periods)

Setting and Description

Now that the students have been shown how to develop their ideas, it would be nice if they could visualize this development. Often it is easy to talk about how something works but it becomes much clearer if one can see how it works. This display can become a reality, for the student can actually see his ideas take form through a convergence of the creative and mechanical planes of activity by use of the collage.

Periods E-1, E-2, E-3

Lesson E consists of three periods. Begin the lesson by explaining the purpose of the collage which is discussed in Reading E -- For the Teacher. The student's collage is to be used as a visual aid to understand how he develops and organizes ideas.

Method: There are a few materials that will be needed before this individual project is begun: scissors, glue, and a number of magazines.

The collage begins with the students taking the topic as narrowed in Lesson D (p. 51). Now the students must find pictures which illustrate their main thoughts. They then find supportive pictures which add commentary to the main picture. This selection and arrangement will take the better part of the three periods. When they have completed their collages, it is good to have the students exchange their works with each other and list the ideas they believe the other

person is trying to convey. The students should list the main idea first and then the supporting ideas. When the lists have been compiled, the one who made each collage should reveal his own list and then the students compare lists. If the instructor wishes, he may then put the collages up around the room for decoration or for later reference.

AIDS: UNIT II

Special Vocabulary II

observation concrete ideas

concentration

Delay discussion of the vocabulary words until late into the first period. Do this because if the students are given the words prior to the "Happening", they will guess what the teacher is after during the class exercise and the exercise will not be as productive.

SAMPLE READING E
(For the teacher)

COLLAGE

The term "collage" comes from the French for pasting. It is closely associated with what the French call "papier colles". The "papier colles" was first developed by a group of Cubist painters. The desire of the Cubists was to interpret landscape, figure, and still life in essentially geometric forms, especially the cylinder, cone and pyramid. The Cubists were lead by Pablo Picasso (1881 - 1973) and George Barque (1882 - 1963), who were the first to make a "papier colle" in 1912. Soon one of Picasso's Spaniard colleagues, Juan Gris, became an expert in the making of the "papier colle".

In 1920 Max Ernest and Jean Arp collaborated on what we know today as the "collage." The difference between the "papier colle" and today's "collage" is that in the collage the pictures or "objects

are chosen for their value as symbols evoking certain associations, whereas in the 'papier colle' the interest is rather in their form and texture."[6]

The students therefore will attempt to find related pictures and to center them around one main one. For instance, a student chooses a topic such as "The Technique of Casting a Dry Fly." The main picture would be someone flycasting. The supportive ideas might be pictures of fishermen, lines, reels, dry flies and possibly a trout hitting a fly. An example of the collage follows on the next page. The size of a collage is unlimited.

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[6] The Oxford Companion to Art, edited by Harold Osborne. (Clarendon Press, 1970), p. 251.

DRY FLIES

SUGGESTED REFERENCES FOR FURTHER READING - UNIT II

Bateman, Donald and Zidonis, Frank. The Effect of a Study of Transformational Grammar on the Writing of Ninth and Tenth Graders. No. 6 in a series of research reports sponsored by the NCTE Committee on Research. 1966.

Freeman, John. Creative Writing. Frederick Muller Limited. London. 1966.

Macrorie, Ken. Uptaught. Hayden Book Company, Inc. New York. 1970.

Moffett, James. Teaching the Universe of Discourse. Houghton Mifflin Company. Boston. 1968.

Osborne, Harold. ed. The Oxford Companion to Art. The Clarendon Press. 1970.

Stewart, Donald. The Authentic Voice. Dubuque, Iowa. Wm. C. Brown Company. 1972.

UNIT III: WRITING

OUTLINE OVERVIEW

LESSONS	PERIODS	CLASS SETTING	CLASS ACTIVITY	TOPIC & AIDS
F	1 & 2	Classroom	Lecture & Discussion	Forms in outlining (Reading F--For the Teacher) Writing a Topic Outline
G	1	Classroom	Lecture, Discussion, & Individual Project	Who do we write for? Reading and Assignment G.
H	1 & 2	Classroom	Lecture, Discussion, & Individual Project	What makes up a sentence? Review of vocabulary words: what kind of sentences are there? Putting our outline ideas into sentences
	3, 4, 5 & 6	Classroom	Lecture & Class Interaction	Types of sentences--structures. Variation on word choice.
I	1, 2, & 3	Classroom	Lecture, Discussion, & Individual Project	Putting sentences into paragraphs--writing the Rough Draft

UNIT III

WRITING

PERFORMANCE OBJECTIVES

1. The students will combine the ideas of the "Brainstorming" session in Unit II into an orderly topic outline demonstrating their understanding of Lesson F.
2. After Reading G each student will pick the audience which would be most interested in each specific type of writing that the instructor may exhibit.
3. The members of the class will pick three or four magazines not discussed in class and will label each according to the reading audience. This assignment is to be done at home and brought to school to be discussed.
4. The students will interact in a discussion of the sentence, isolating the main ideas behind a sentence and differentiating a sentence from a phrase or clause.
5. The student will define a phrase and a clause.
6. By defining the vocabulary words in this unit the students will have an insight into the kinds of sentences. Following the lecture in Lesson I, the students will conclude that there are four kinds of sentences and they will differentiate among them.
7. The students will combine the ideas of this unit and write their topic outline again using complete sentences.
8. The students will differentiate among sentence structures: simple, compound, complex, or compound/complex.

9. Each student will check his newly written outline for sentence structure and word variations, making any necessary corrections.
10. The students will write their first rough draft, double-spaced.

LESSON F - (Two Periods)

Setting and Description

After the class has moved from an introduction of communications through pre-writing techniques, they now begin the development of our main pursuit--writing. The pre-writing techniques gave to the student necessary individual functions which enabled him to realize his own senses and his surroundings to a greater degree. The pre-writing ideas also developed new avenues of thought orientation, an awareness to perceive and an ability to absorb new input. This awareness, hopefully, was not left behind in Unit II but will extend itself from now on.

The instructor needs to remember that although this module is for the most part self-contained and does discuss the totality of the writing process, it cannot do the writing. This module was written to aid the instructor in his job of educating the student in writing. It is a reaction against the exhortations or advisory texts that permeate the classroom today. This rhetorically-focused writing module is a system designed to aid the students in developing a writing technique, not to mold each student into a lexicon of do's and don'ts. Therefore, the instructors who use this module will do so in an attempt to find each individual's style and to help the student polish this style. The following lessons discuss writing from the mechanical plane of activity. They will simply show sentence structure, paragraph development and formality, but by no means set

down rigid requirements that must be followed to the nth degree. Now let's move into the writing unit.

Period F-1

It is a known fact that some people cannot write in the prescribed way (first, the outline and then, the paper). Often the two will entangle; therefore, the instructor can show ways of outlining which may either precede or follow the written form. Some writers write the outline as a plan of attack, which is the most acceptable method, but there are also those who use the outline as a review of organization. After writing the paper they write an outline to check that they have properly followed the flow of ideas. If these people have "brainstormed" before they began to write, there is a good chance that they have an outline before they begin. This outline probably is not in written but in mental form. Since the vast majority of writers agree that revision is necessary, then why not let those few who's style it is to write the outline after the paper do so? Although the emphasis should probably go with the majority idea of outline and then paper, it would be foolish to limit the possibility to that alone.

Method: The method for discussing outlining can be done either on the blackboard or with the use of the overhead projector. The instructor should go over the uses of the outline and the forms of the outline. These ideas are discussed at length in Reading F - For the Teacher.

Period F-2

Period F-2 is set aside as a work period for the students. During this period each student will take the topic of his collage and brainstorming session and write a topic outline during class. The instructor may want to evaluate these for grades.

LESSON G - (One Period)

Setting and Description

In order to write clearly and precisely one must have something to say about his topic, he must want to relay his ideas to someone else and finally, he must know who is going to be his audience (i.e. those who will read his material). It is doubtful that an entomologist (one who studies insects, their habits and habitat) would write a story about the life of the African monkey and then publish it in the Farmer's Digest. The same would be true of a doctor of medicine writing a college textbook on the American red fox, not that it would be impossible, but extremely unlikely. These examples are fairly unrealistic but they point out the need for each writer to understand his position. This position is what Lesson G is all about and hopefully, before the period is over, the student will understand his position or "rhetorical stance."

The instructor can begin the class by asking the students to identify the type of people who read such magazines as Newsweek, Sports Afield, Good Housekeeping, Seventeen, and any other examples

that he may wish to present; it is good to have the magazines on hand if possible. After a quick discussion of the magazines, the class might talk about what kind of stories would be found in each magazine. From here the instructor can move into the lecture of what is meant by the "Rhetorical Stance." (Reading G - For the Teacher and Reading G - For the Student)

LESSON H - (Six Periods)

Setting and Description

Now that the student is beginning to write, he needs to understand some fundamentals of the written language. In Lesson F, organization and concept groups were discussed through outlining. In Lesson G, the approach of the writer was toward his subject and audience. Now, in Lesson H, we begin with the two smallest and very important elements--the sentence and word variations within the sentence. Common sense again dictates the development of words into sentences, just as in Lesson G common sense played a major role in finding one's audience.

At a very early age children begin to communicate through words, phrases and finally sentences. By the eighth or ninth grade they rarely speak in sentences that cannot be understood. Why then, when moving from speech to writing do these children lose their frame of reference and become completely incoherent? One reason might be that some instructors want to divorce the written word completely from the spoken word for they say, "you never write the

way you talk." Is this always the truth? Don't we occasionally write the way we talk with maybe one or two minor differences?

Lesson H is designed to begin at the point of transfer from spoken to written language. It develops one's writing technique from the sentence and its word variations. This step by step approach will show the students the relationships between the spoken and written forms of communication and will also develop the student's written ideas.

Period H-1

Understanding terminology often helps understanding of a process; therefore, after a brief discussion of the sentence the class will turn to the first four vocabulary words. These words are tied to concepts in Reading H - For the Teacher. If a student can see the base word, he can see the meaning much more readily; this is the reason for the root words as vocabulary, rather than as the entire technical name. These root words are declare, exclaim, interrogate and imperative.

Period H-2

By now, the class has been exposed to study of the sentence for their eighth or ninth year and thus have been exposed to the main ideas about the workings of a sentence. The instructor can have the students take their outlines that they've worked on in the last few periods and change their phrases into sentences keeping in mind the

ideas discussed in the previous period.

Period H-3, H-4, H-5

Period H-3 will be taken up for the most part with phrases and clauses. Begin period H-4 with the structural types themselves and continue this discussion into period H-5. The simple sentence is rather easy to explain and to get across to the class once they understand clauses; therefore, it may be necessary to review the previous day's ideas. The simple sentence is a sentence that has but one subject, which may be compound, and one verb, as well as one complete idea. Some examples are: Jon is a boy. Joe hit Phillip. Janice and Carol went to school. Roger is a big, strong and handsome lad.

The compound sentence has two or more independent clauses. The instructor may wish to review the last two vocabulary words before going any further into the lesson. The Funk and Wagnalls Desk Dictionary gives the instructor an adequate definition for the class.

Compound - 1. A combination of two or more elements or parts. 2. Gram.; A word composed of two or more words joined with a hyphen or written in solid form, as fly-by-night, shoestring.

Complex - 1. Consisting of various connected or interwoven parts; composite. 2. Complicated, as in structure; involved; intricate.

The complex sentence has one independent clause and one or more dependent clauses. Then there is the compound/complex sentence which has two independent clauses and one or more dependent clauses. If one were to write these into a mathematical formula they might look

like this: Simple sentence = i, Compound sentence = $2i^+$, Complex sentence = $i + 2d^+$, and the Compound/Complex sentence = $2i^+ + d^+$, where i = independent clause, d = dependent clause, and $^+$ = one or more.

Exercises for Periods H-3, H-4, H-5, H-6: These four periods are set aside for a study of sentence structure. Period H-2 dealt with what made up a sentence and the types of sentences: declarative, imperative, exclamatory, and interrogative. The class will then move from sentence types to how the words can be put together into a solid formation. These lectures and discussions are designed to show the students different options and possibilities in the development of their writing styles. The four sentence structures are: simple, compound, complex, and compound/complex. Each designates a form that a sentence may take. Each has a subject, a verb and a complete idea.

Method: The procedure for these periods will be first to acquaint the students with the sentence structures and then to see that they can develop each type of sentence. The lectures will be tied into the classroom activity of group interaction through use of examples. At the end of each of these periods, the instructor may wish to give the students fifteen minutes for journal entries. It is not enough to simply talk about ideas--to really learn them one must have a workable knowledge concerning the specific ideas.

Period H-6

During period H-6 the instructor can finish up with any discussion that has not already been covered concerning sentence structure. After the discussion the instructor may wish to run some type of evaluation. This can be accomplished by having the students write examples of each structure and/or pick out the clauses and phrases while labeling the structural types of a number of given sentences. If, in the course of the last few periods the students have had trouble, the teacher may want to spend a little more time going over some additional examples to aid the students.

Now the class can move into the four structural types of sentences. After listing the structures for the class, the instructor needs to go through each carefully, and for this reason there are a number of days set aside in which to cover all the types. There is some ground work that needs to be set up before really getting into much of the structural aspects of sentences. The class will have to understand some terms before they will be able to grasp the different types of sentences. The two terms that the class will need to understand are phrases and clauses.

A phrase is a group of related words that do not contain a subject and verb. A phrase usually functions as a noun, adjective, adverb or verb. The phrase comes under one of five categories: prepositional, participial, gerundial, infinitive, or absolute. Here are some examples of each category:

Prepositional: In the corner of the tower set the weeping princess.

Into the valley the outlaws rode.

Participial: Working like a horse, I finished the job in record time.

It was time for bed, having completed my assignment.

Gerundial: Driving a car, one must obey all signs.

The crowd cheered his winning the race.

Infinitive: To gamble was his desire in life.

John played hard to win.

Absolute: Work finished, the children went about their playing.

Billy began to read, his paper being complete.

Once the class can identify the different types of phrases, it is time to begin study of the clause. The instructor can explain each phrase type and possibly go over some examples before going into the clause.

A clause is a group of words that contain a subject and a verb and act as part of a sentence. There are two types of clauses, the independent and dependent. The independent clause, as independent may indicate, can stand alone. This means that an independent clause can stand as a sentence by itself. While the dependent clause cannot stand alone and needs the remainder of the sentence for meaning. These dependent clauses have a subject and a verb like the independent clause

but need more to fulfill the meaning of the sentence. Here are some examples:

Independent Clauses: Although the boys should have studied, they watched T.V. all evening.
While at home, John played cards and drank pop.
Jack walked, Jill ran.
My sister worked while I played the piano.
When driving a car, the driver must always be ready for the unexpected.
Stop!

Dependent Clauses: Although the boys should have studied, they watched T.V. all evening.
The Jones family, who lives next door, is out of town.
What you did was not right.

Not all clauses have subjects that are written down. Some subjects are what are known as understood subjects. For example in the sentence above, "Stop!", is an independent clause but what is the subject? The subject is understood to be you, but the subject here is unnecessary for everyone is in agreement of the subject.

LESSON I - (Three Periods)

Setting and Description

The lecture, discussion, and student individual project with this lesson should center around the writing of a paper. Now that the students have seen the background that goes into the writing process, it is time that they write their ideas and see if they can begin to develop their own style in writing. The students will use the outline that they wrote in Lesson F as a guide into their writing. The instructor should have each student write one draft, double-spaced; the revision will be taken care of in the next Unit. The class can begin with a review of the last few periods and then move into the steps necessary in the development of a paper.

AIDS: III

Special Vocabulary III

declare	imperative
exclaim	compound
interrogate	complex

SAMPLE READING F
(For the teacher)

OUTLINING

The purpose of the outline is to plan a method of attack into a paper, or after the paper is written to check it for organization and clarity, or possibly to digest the work of another. The types of outlines are the topic or phrase outline, the sentence outline and the paragraph outline. The topic outline primarily is for the individual to set down ideas and organize items from the "brainstorming." The sentence outline is more detailed and is used to convey ideas to others as well as being a step in clarification for the writer. The paragraph outline, for the most part, is to summarize the works of another. This paragraph outline deals more with researching and studying and can be tied more readily into other modules dealing with study habits or the research paper than into a basic writing module. For now, we will simply hold to these descriptions of the sentence and the topic outlines. The sentence outline is discussed in much more detail at the end of Lesson H.

The topic outline or phrase outline is what we are interested in now since it follows naturally from the order of idea development from Unit II. As the instructor can remember from Unit II, the student first comes up with an idea and then by "brainstorming" finds supportive ideas, thus narrowing the topic down. Often it takes more than one "brainstorming" to come up with a final topic. Now that the student has narrowed his topic and has also come up with three or four supportive ideas, how does he translate these ideas into a paper? As an army commander or a head football coach must do, he plans his strategy. For the army commander that strategy may be a series of maneuvers, for the football coach, a game plan of specific plays and finally for the writer, the strategy is planned in an outline. Since the students have already done their brainstorming, they can now take their ideas and group them in order of importance and begin outlining. What does an outline look like? The outline is like the framework of the paper. This framework represents the ideas of the writer in an organized manner. Students should have little difficulty with the outline if approached in this manner:

<u>Main Idea or Topic</u>

I. Basic Point #1 about Topic

   A. Specific Point #1 about Basic Point #1

      1. Detail of Specific Point #1

      2. Detail of Specific Point #1

   B. Specific Point #2 about Basic Point #1

C. Specific Point #3 about Basic Point #1

II. Basic Point #2 about Topic

A. Specific Point #1 about Basic Point #2

B. Specific Point #2 about Basic Point #2

The instructor should point out that under each basic point there is both an A and a B at least. If there isn't enough material for both an A and B, then the idea is tied directly into the basic point and moved to the next basic point. Likewise, if there is a number one under the specific point, there must be at least a number two or else it can be tied into the specific point. So, this is how an outline would look:

Topic--Technique in Casting the Dry Fly

I. Proper equipment needed

A. Rod and reel - Specific Point #1

1. Flyrod, which is different from either the bait or spinning rod - Detail of Specific Point #1

2. Flyreel, which is special also - Detail of Specific Point #1

B. Line - Specific Point #2

C. Dry flies - Specific Point #3

II. Technique - Basic Point #2

A. Proper stance and grip - Specific Point #1

B. The whipping motion - Specific Point #2

The student now has a workable pattern from which to write. He can

see his ideas and realize a starting point as well as the finishing point. The instructor may want to try some other examples: How to Care for a Pet, Riding a Motorcycle in Dirt Racing is Exciting, or Sewing the Button Hole.

SAMPLE READING G
(For the teacher)

"RHETORICAL STANCE"

Wayne C. Booth's essay, "The Rhetorical Stance", deals with the position of the writer toward his subject and audience. He makes this statement:

> the rhetorical stance, a stance which depends on discovering and maintaining in any writing situation a proper balance among the three elements that are at work in any communicative effort: the available arguments about the subject itself, the interests and peculiarities of the audience and the voice, the implied character, of the speaker.[7]

Although common sense dictates that for every piece of writing there should be a reader, many times he is not even considered. The student in the classroom often loses his audience when he writes simply because he had no audience to begin with. He suspects that the instructor could care less about what he is writing and that, because the topic was assigned, he has to say something whether or not he really understands the ideas behind the topic. For this reason it is important that each instructor take an active part in the development of the student's attitude toward his surroundings. If it is necessary, the instructor can set the stage for the student by giving him his audience and his choice of topics. It is evident that occasionally a topic should be assigned, if for no other reason than to see if

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[7]Wayne C. Booth, "The Rhetorical Stance." (College Composition and Communication, October, 1963).

a student can pick an audience and develop ideas for them.

The instructor needs to emphasize the three points that were brought out in "The Rhetorical Stance." He needs to have the students understand the need for knowing something about the topic, being able to relate to an audience and to come up with an authentic voice that is his own. After discussing "Rhetorical Stance" with the class, the instructor may have them read Reading G - For the student - p. 78. Then give them this list and have them pick an audience for each idea or magazine title.

1. Boys Life
2. Outdoor Life
3. a story about a girl and her pet
4. a love story
5. Better Homes and Gardens
6. Time
7. Popular Science
8. Swiss Family Robinson
9. a story of the first World War
10. a book about dinosaurs

SAMPLE READING G
(For the student)

"RHETORICAL STANCE"

"Hey man, we're into Rhetorical Stance now. Wow! Can you believe that word "Rhetorical"? How weird! I've never been able to jive with big words. Cool it down abit, guy."

"Alright, how about instead of Rhetorical Stance we say the position the writer takes in regard to the audience - those cool cats who are going to read all that stuff you are going to try to put over on 'em."

"Ya know, that's better, ya know, I'm grooving with you now fat daddy, tell me more."

"Well, you see when you sit down to write you need to know who you are writing to. You wouldn't write to your folks the same way you would to some spaced out character who sent you the wrong components for a sound system, would ya? Of course not! That's why all of us Turkeys need to keep our audience in mind when trying to communicate through scratches. We need to know what's happening and so does our reader. Furthermore, we need to pick a subject that will interest our audience. This interest might be through informing, like what I'm doing here and now or through shared feelings."

"What do ya mean?"

"I mean that you could care less about the theory behind the optic nerve if you have no idea what that thing is and the writer

never tells you, would ya?"

"Optic nerve? Oh, man you're right. I'm freaked out when it comes to stuff like that."

"That's exactly what I mean. The writer needs to write for a specific audience and to write about things that that audience can relate to. He needs to do this in a clear, precise way."

"Hey man, now I see what you're saying. You have to talk like me or try to bring me up to your level. Hey, man, that's cool - I see my Rhetorical Stance. I'm the student and right now your audience and you're my audience. You need to explain terms for me and I for you. That's cool. I'm getting in the swing now."

SAMPLE READING H
(For the teacher)

SENTENCES

What is a sentence? A sentence is a group of words that contains a subject, verb, and conveys a complete thought. But what is a subject or verb and how do they work? For an answer let us turn to a five year-old and ask him to define a subject and a verb. The answer he'll give is probably just what we would expect, "I don't know." Yet he uses a subject and verb everyday many times, even to say he doesn't know. The subject is a noun or pronoun. Now maybe he can help us out. Let us ask him what a noun or pronoun is. "I don't know." The child can't answer this question either. Yet he speaks using a pronoun as subject. He knows instinctively that each sentence has words that convey a complete idea and although he knows nothing of subjects and verbs, the five year-old still relates easily with people. This five year-old is no more a genius than any five year-old. He speaks in sentences like most other kids his age and never thinks about subjects and verbs. A verb is an action word or idea of being. This label is regarded the same as the others we have talked about by the five year-old, for he cannot decipher the meaning of a subject from a verb.

Although we are less concerned in speech than writing with the development of labels, it is through speech that the instructor, for the most part, conveys his ideas to the class. Most students by

the eighth and ninth grade have been drilled enough in labels of words that they can easily give some type of definition for subject, verb, noun, or pronoun. But with this definition does understanding necessarily follow? For many students, possibly not. Ask the students to label each word in this sentence and then explain the reasoning behind their choices.

Ya yuppi runtunt awand ya trut.

Although this is a meaningless sentence, it fits the form of our language. The students will label the parts through their position in normal sentence order. The instructor should try to find out why the students labeled something the way they did. This exercise will point out orderliness that permeates our language.

As the students discuss what a sentence is, the instructor can easily move into the types of sentences and the vocabulary words for the unit. The four types of sentences are: declarative, imperative, exclamatory, and interrogative. By discussing the root-word the students will be able to relate to each of the terms much easier.

declare - 1. To make known or clear; esp. to announce formally; proclaim. 2. To say emphatically; assert; avow. 3. To reveal; prove.

exclaim - 1. To cry out abruptly; speak vehemently, as in surprise or anger

imperative - 1. Urgently necessary; obligatory. 2. Having the nature of or expressing a command.

interrogate - 1. To examine formally by questioning.
2. To ask questions.

These definitions, taken from Funk and Wagnall's Standard Desk Dictionary, give the students clues into the meaning of each of the different types of sentences. The declarative sentence, with the root-word declare, is a sentence that makes an assertion or states a fact, a possibility, or a condition. The exclamatory sentence, with the root-word exclaim, expresses strong feeling. The imperative sentence expresses a request or a command, while the interrogative sentence, root-word interrogate, asks a question, or makes a direct inquiry.

Here are some examples of each type of sentence:

Declarative sentences - John is taller than Bill.

This housing development holds 320 people.

My dog is black, brown and white.

Yellowstone National Park is one of our most scenic areas.

Exclamatory sentences - What a day!

Oh, how wonderful the trip was!

Imperative sentences - Everyone in this room will do the homework.

The last one out of the room will close the door.

Fill out this application and return it as soon as possible.

Please come to the meeting on Saturday.

Interrogative sentences - Are all of you going to the game?

Where is the camera?

You've been bad, haven't you?

When does school start?

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UNIT IV: REVISION

OUTLINE OVERVIEW

LESSONS	PERIODS	CLASS SETTING	CLASS ACTIVITY	TOPIC & AIDS
J	1	Classroom	Lecture & Discussion	Revision--What do I look for? Reading J
	2 & 3	Classroom	Class Interaction	Work on overhead projector examples
K	1	Classroom	Discussion	Revising someone else's writing
	2	Classroom	Discussion & Individual Project	Critically Analyzing one's own work
	3 & 4	Classroom	Individual Project	Rewriting the rough draft into a clear and precisely structured communication.

UNIT IV

REVISION

PERFORMANCE OBJECTIVES

1. The students will interact with the instructor by orally pointing out areas that need revising within the overhead transparencies.
2. Each student in turn will explain the reasons for needed revisions, he may detect within the transparencies, through oral communication.
3. The class will discuss areas that need to be checked when revising someone else's work.
4. Each student will analyze and revise his own work.
5. The students will rewrite the rough draft making it a clear and precisely written paper.

LESSON J - (Three Periods)

Setting and Description

The class has gone through the writing process from idea conception to a written product, but the most important step is yet to come.

A student can sit down and write something and say, "Well, I know it's not very good but it's the best I can do." If the student had taken more time after writing he would have probably caught the majority of errors. This bit of extra time is known as revision and is a necessary part of the writing process. James Thurber, the satirist, wrote, "there is no good writing only rewriting." Each and every writer needs to keep this idea in mind when writing, for rarely does an idea come out polished the first time. This lesson, as well as the entire unit, will deal in the process of revision.

Period J-1

It is important to rally the students around the idea of revision and to express the necessity for revision. Revision is the final step in the writing process. It is the correction of grammatical errors and the revising of awkward areas. The instructor should begin with the lecture taken from Reading J followed by a discussion of ideas it contains.

Period J-2, J-3

Turning now to the overhead projector, the instructor can use the next two periods in going over collected journal entries or other papers pointing out needed revisions and having the students add their comments. The teacher needs to help the students become aware of the differing errors and the proper method of revising them. The class should work on these examples together to better understand the development of the writing process. The instructor may wish to spend more than two periods on the revision examples. If the students are able to see errors in works, other than their own, it will be much easier for them to see their own later on. Through the use of these examples the students should soon be writing clear, precise ideas, fulfilling the purpose of this module.

LESSON K - (Four Periods)

Setting and Description

This final lesson is tied very closely tc the previous one. Both lessons deal with the revision of the rough draft in which the student develops a capacity to take his own work and revise it. The first period of this lesson is a carry-over from the last period for the students are to pick areas of revision in another's work. The last three periods are for the revision of their own work and the writing of a final draft.

Period K-1

The students should exchange papers with someone else in the class. Each student then goes through and marks any areas that need revising. The students should check for wordiness, grammatical errors, awkward phrases, and sentence errors such as fragments and run-ons. This process might be done with three or four different students checking each paper. If time permits, the students can make another journal entry as they have done throughout the module.

Period K-2, K-3, K-4

Period K-2 is set for the students to go over their own papers and to revise the areas that seem to be in need of correction or reinforcement. The students can begin Period K-3 with work on the final draft and finish it up in Period K-4.

AIDS: IV

Special Vocabulary IV

objectivity

analysis

SAMPLE READING J
(For the teacher)

REVISION

How often have we sat down and written something only to become disgusted with our output? We throw our hands in the air and say this isn't right, but how do we fix it? Well, we could throw it away and start all over again, or we could go back to our original plan, our outline, and start from there or we could turn to the piece we just finished and try to improve it. Since less work is probably involved in the last idea, let's start there. We can turn to the other possibilities if we cannot revise our first draft.

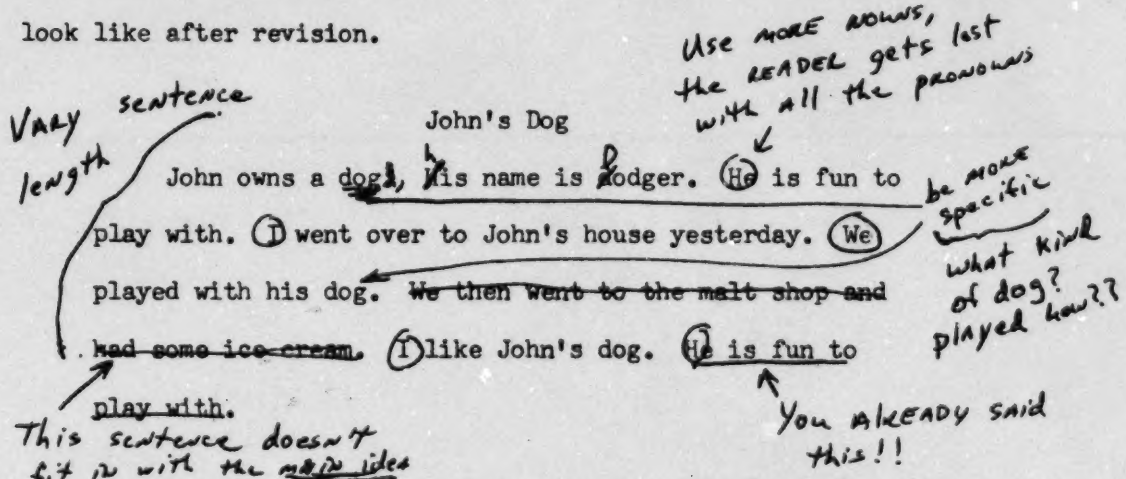
Since we have made an outline, we can begin by checking our paper against our plan to see that we followed our train of thought all the way through the paper. Next, let's go through and check for unnecessary words, awkward meanings and rough sounding sentences. Because we have double-spaced our first draft, we can easily go back through and make corrections without having to cram in our ideas. In looking over a piece of writing, there are a number of things to watch

for. As discussed in the last unit, we want to look for word variations, sentence fragments, grammatical errors such as misplaced periods and commas, and also check for sentence meaning.

One will find that it is much easier to criticize someone else's work than his own. Therefore, let's start with someone else's work and let the student proceed to his own. When reading someone's paper, look for the things that we have just mentioned, keeping in mind our feelings as we do so. After checking another's paper, have the student check his own, keeping the same neutral feelings. (Begin a class discussion on the ideas just discussed.)

AID FOR READING J

Here are some examples of what the overhead transparencies may look like before the class begins to revise and what they may look like after revision.


Use MORE NOUNS, the READER gets lost with all the PRONOUNS
VARY sentence length
John's Dog
John owns a dog. His name is Dodger. He is fun to play with. I went over to John's house yesterday. We played with his dog. We then went to the malt shop and had some ice cream. I like John's dog. He is fun to play with.
be more specific
what kind of dog? played how??
This sentence doesn't fit in with the main idea
You ALREADY said this!!

This is a typical example of a journal entry. The instructor may make some opening comments or may simply say, "does

anyone have any comments on this entry in regard to writing?" Some ideas may show no variation in sentence length, vagueness, lack of clarity and preciseness in describing the dog and discussing how they played with the dog. Also the point might be made that the sentence, "We then went to the malt shop and had some ice cream," has nothing to do with the rest of the ideas. Here is what the overlay may look like after the class has made comments. The instructor should make the comments right on the transparency.

John's Dog

John owns a dog. His name is dodger. He is fun to play with. I went over to John's house yesterday. We played with his dog. We then went to the malt shop and had some ice cream. I like John's dog. He is fun to play with.

The instructor may wish to have the class rewrite this journal entry together. This may help them see the transition from marking to revision to final draft.

Here is an example that reinforces the need for proper spelling. This example, as well as the one that follows, comes from a ninth grade class. This is a letter to the Mayor.

Dear Sir,

I am writting to you about the new recreation center.

I think it wold be very good because it could probaly pay itsself of in maybe a few months if their was enough business.

This next example shows development in idea conception. The first essay was written before a version of this module was attempted; the next was written after the program. The student never saw the corrected copy of the first attempt so he made a few of the same minor errors.

Nature and Man

He started out early with his equipment on his back. Starting out for the biggest mountain of all Longs Peak.

It was 14,285 to the top on that cold November morning. He set out at 6:00 A.M. for a climb of his life. At 8:34 he reached chasem view lake. He rested and had breakfast. He moved on up the mountain and at 12:57 was 5,982 feet from the top. He got 1,287 feet from the Summit and fell on that brisk cold day of November of "62".

This essay is lacking in content, precision and clarity. It is evident that the writer didn't revise, or for that matter, didn't read this essay over before handing it in. The following paper was written after the module. It shows an awareness to be

specific, precise and clear. Although this paper is far from the ideal, it does show what revision can do. The instructor may wish to use something like this as an example for the overhead projector.

A Man in the Wilderness

There was a bold man from Evergreen, Colorado, who loved the mountains. He climbed small mountains for pleasure, climbed bigger ones for adventure. But there was one mountain that was bigger than the big ones it was Longs Peak. The mountain with its 14,985 ft. level was truely a challenge.

The evening of June 10 that bold man brought out his climbing gear and was ready to leave the next morning. On that morning of June 11 he sat out for his destination, the peak. At 10:04 the man was at the Chasem View lake he continued with his climb upward. At 11:23 he reached the North Face. He ate his lunch and continued on. The air was getting thinner but his hopes continued to get higher. At 3:10 he was at the East Face. Now he was only 1 mile to the summit.

Now the trees and plants would not grow for the air was thinnest of all.

At 5:19 the bold man reached the summit of the Peak. He ate his Supper and would have to hurry down before the sunset. But the man shouldn't have hurried as he did for he fell over the East Face and was lost at

5:32 on June 11.

As was pointed out earlier, there are still a number of errors within this piece, but the student is on his way to writing a much clearer and specifically written communication. Now with practice this student's writing style will develop into a usable form for him.

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